

# THE MUSICAL TIMES

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WEDNESDAY, THURSDAY, FRIDAY, AND SATURDAY,  
October 14, 15, 16, and 17, 1896.

WEDNESDAY MORNING—"ELIJAH" (Mendelssohn), Madame Albani, Master Frank Gardner, Miss Hilda Wilson, Fräulein Witting, Messrs. Edward Lloyd, Braxton Smith, and Andrew Black.

WEDNESDAY EVENING—Overture, "Leonora" No. 3 (Beethoven); "Blest Pair of Sirens," Ode by Milton (Dr. C. Hubert H. Parry); Scena, "Ocean, thou mighty monster"—"Oberon" (Weber), Fräulein Malten; Grand Symphony, "No. 2, in D major" (Brahms); Aria from "Armida" (Glück), Fräulein Malten; Overture, "Othello" (M.S.), (Walter Macfarren); Overture, "Carnival" (Dvorák); Selection from "Götterdämmerung"—Funeral March and Closing Scene (Wagner)—"Brünnhilde," Fräulein Malten; Rhapsodie in F minor and major (Liszt); Choral Ballad, "Sir Patrick Spens" (Pearson); Overture, "Tannhäuser" (Wagner). Vocal Solos by Mr. Braxton Smith, &c.

THURSDAY MORNING—Overture, "In Memoriam" (Sullivan); "REQUIEM MASS" (Gounod)—Posthumous Work, first performance in England—Madame Albani, Fräulein Witting, Messrs. Lloyd and Black; "Hear my Prayer" (Mendelssohn), Madame Albani; Symphony in C minor, No. 5 (Beethoven); Oratorio, "CREATION," Parts I. and II. (Haydn)—Madame Albani, Messrs. Lloyd and Black.

THURSDAY EVENING—Overture, "Manfred" (Schumann); New Cantata, "Hymn before Sunrise," Poem by Coleridge (P. Napier Miles)—Soloist, Mr. D. Bispham; Song, "Lorelei" (Liszt)—Fräulein Malten; Orchestral Suite in D minor (E. German); Schmedeleider, from "Siegfried" (Wagner)—Siegfried, Mr. Ben Davies; Mine, Mr. Braxton Smith; Vorspiel and Liebestod, "Tristan and Isolde" (Wagner)—Isolde, Fräulein Malten; Overture, "Land of the Mountain and the Flood" (MacCunn); Selection from "Die Walküre," Act 3, including the Walkürenritt, Duet, the Feuerzauber, and Wotan's Abschied (Wagner)—Brünnhilde, Fräulein Malten; Wotan, Mr. D. Bispham; Rhapsodie in D minor (Liszt); Overture, "Oberon" (Weber).

FRIDAY MORNING—Oratorio, "JOB" (Dr. C. Hubert H. Parry)—Master Frank Gardner, Messrs. Ben Davies, Plunkett Greene, and Montague Worlock; Organ Concerto in E flat (M.S.) (Ebenzer Prout, B.A.)—Solo Organ, Mr. George Riseley; "GERMAN REQUIEM" (Brahms)—Miss Esther Palliser and Mr. Andrew Black.

FRIDAY EVENING—Overture, "Meistersinger" (Wagner); Dramatic Scene, "Siddhartha," composed for this Festival (J. L. Roedel)—Soloist, Mr. Andrew Black; Orchestral Ballad, "Helen of Kirkconnell" (Somervell); Scena, "Lohengrin's Farewell" (Wagner)—Mr. Edward Lloyd; Rhapsodie for Alto Solo, Male-Voice Choir and Orchestra (Brahms)—Soloist, Fräulein Witting; Introduction, Second Act, "Flying Dutchman" (Wagner)—Chorus and Solo by Miss Palliser; "THE GOLDEN LEGEND" (Sir A. Sullivan)—Elsie, Miss Esther Palliser; Ursula, Miss Hilda Wilson; Prince Henry, Mr. Edward Lloyd; Forester, Mr. Arthur Wills; Lucifer, Mr. Andrew Black.

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FRIDAY EVENING.—"The Spectre's Bride," Dvorák; "Choral Symphony," Beethoven.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1896.

### BACH'S MUSIC IN ENGLAND.

JOHN SEBASTIAN BACH died in the year 1750. Very few of his compositions, and those are amongst the lesser known, were printed during his lifetime, and fewer still in the fifty years immediately following his death. It was not until the nineteenth century had fully dawned that the transcendent genius of this great musician became manifest, and even then in a very limited degree. English musicians, steeped in Handelian and other traditions, regarded the music of the great Cantor with a distrust born of prejudice against anything new. In later years Beethoven and Wagner furnished instructive parallels. It was ever thus; and in the case of Bach it needed all the red-hot enthusiasm of such disciples as Felix Mendelssohn, in Germany, and Samuel Wesley, in England, to kindle the flame of Bach devotion which now burns in the breast of every true musician.

The question might naturally be asked: "What did J. C. Bach, the 'English Bach,' do for the propagation of his father's music in England?" The answer, so far as we know, is "Nothing." John Christian Bach, the eleventh son of Sebastian Bach, lived in London from 1759 (or 1762) till his death in 1782. He was a well-known figure in musical and fashionable circles, and enjoyed all the prestige attendant upon his appointment of "Music-master to the Queen." In conjunction with C. F. Abel, the eminent viol-da-gamba player, he gave Subscription Concerts at the Hanover Square Rooms, which were thus "opened" by them on February 1, 1775. Here and elsewhere he had splendid opportunities of bringing forward his father's chamber music, if he had been so disposed. Samuel Wesley records that J. C. Bach called his father "the old wig." But whatever filial affection and respect he felt towards his illustrious parent, J. C. Bach failed to show it in any public performances of his father's music. The artistic creed of the English Bach may be summarised in his own words, said in relation to his brother, C. P. Emanuel Bach: "My brother lives in order to compose; and I compose in order to live." The fact is that J. C. Bach was only a Bach in name. In his life, his art, and in his religious belief he cast off all the best traditions of his distinguished kinsmen. He lived in great style in London and kept his carriage; but he died in poverty and in debt, one of his creditors being his own

coachman, from whom he had borrowed £100. J. C. Bach, who was a Roman Catholic, died January 1, 1782. At his death he was surrounded by a few faithful friends, who were fortunately at hand to prevent his corpse from being seized by pressing creditors. He was buried in the churchyard of Old St. Pancras Church, where many of his co-religionists formerly found a resting-place. In the same "parcel of ground" are interred three eminent English glee writers—John Danby, Stephen Paxton, and Samuel Webbe, the elder. If a stone ever marked the grave of the English Bach it has long since disappeared. His music is quite forgotten, and now he has no memorial of any kind. In the burial registers of St. Pancras Church the name is written "John Christian Bach."

Dr. Burney, a friend of J. C. Bach's, was probably the first to introduce the name of John Sebastian Bach into English literature. In his "The present state of music in Germany" (1773-75) Burney gives a short biographical notice of Bach; but in his celebrated "History of Music" (Vols. III. and IV., published in 1789), he ventures upon a critical estimation of the great Sebastian. He says:—

Sebastian Bach, . . . like Michael Angelo in painting, disdained facility so much, that his genius never stooped to the easy and graceful. I never have seen a Fugue by this learned and powerful author upon a *motivo*, that is natural and *chantant*; or even an easy and obvious passage, that is not loaded with crude and difficult accompaniments.

And again:

This truly great man [J. S. Bach] seems by his works for the organ, of which I am in possession of the chief part, to have been constantly in search of what was new and difficult, without the least attention to nature and facility. He was so fond of full harmony, that besides a constant and active use of the pedals, he is said to have put down such keys by a stick in his mouth, as neither hands nor feet could reach. He died at Leipsic, 1754 (*sic*).

The other musical historian, Sir John Hawkins, in his "General History of the Science and Practice of Music" (1776), gives a short but sympathetic sketch of Bach, and gives as specimens of his compositions the theme and ninth and tenth variations of the "Air with thirty variations." This was probably the first appearance in print of Bach's music in England.

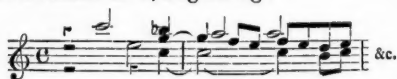
As has been already said, very little of the almost inexhaustible quantity of Bach's music was printed during his lifetime. The works so printed comprise the "Clavierübung," a collection of pieces for clavier and organ; the "Musikalisches Opfer," dedicated to Frederic the Great; and a few organ arrangements of chorales. Shortly after his death the "Art of Fugue," engraved by Bach himself, appeared. Two of the above works can hardly be considered practical, and the best known of the "Clavierübung" pieces are the (so-called) "St. Ann's" Prelude and Fugue and the Organ Fugue in D minor (known as "The Giant") on the chorale "Wir glauben all' an einen Gott." A collection of chorales in two volumes,

selected by Emanuel Bach, was issued 1765-69. Nothing else was printed until 1800, when "The well-tempered Clavier"—better known as the "Forty-eight Preludes and Fugues"—was published by Nägeli, at Zurich, and (a separate edition) by Simrock, at Bonn.

Bach's music had unusual obstacles in becoming known in England anterior to 1800. Scarcely any of the works were printed, and the few copies that were available would be difficult and expensive to procure from abroad. But those were leisurely times, very favourable to the copying of music. It is well known that not only did Bach himself frequently make more than one copy of a work—and with variants too—but that his pupils were also in the habit of making transcripts. Thus, from hand to hand, the great works of Bach were disseminated amongst his small but devoted band of admirers. Some of these manuscript copies found their way to this country even before 1800. An examination of various musical sale-catalogues of the early years of the century proves this. At the auctions of the musical libraries of Dr. Burney, J. B. Cramer, Knyvett, and others, Bach "lots" are frequently described as being in MS., though it does not follow that they were in the handwriting of Bach himself.\* That Bach's music seems to have found its way into England at a very early date is largely proved by the following curious discovery made in the course of my researches on this subject.

In the library of the Royal College of Music (that portion of it which formerly belonged to the now defunct Sacred Harmonic Society) is a set of nineteen volumes of MS. music which formerly belonged to Dr. Benjamin Cooke (1734-93), organist of Westminster Abbey. This collection, according to the printed catalogue, is described as "chiefly in his handwriting, and consisting principally of his own compositions, many of the copies being originals, and several pieces being unpublished." The volume lettered "D b" contains, according to the Catalogue—but not so designated or assigned in the MS. itself—a "Lesson for Organ, or Harpsichord with Pedals—*J. S. Bach*." An examination of this manuscript—which does not seem to be in the handwriting of Dr. Benjamin Cooke—reveals some startling features.

The whole of this curious "Lesson," which is in four movements, is written on three staves. The first movement is headed "Preludium pro Organo Pedaliter," and turns out to be the *Variant* form (printed in Peters' Edition, Vol. II. of the Organ Works) of Bach's well-known Organ Prelude in C, beginning:

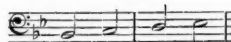


\* In a sale-catalogue of the libraries of Drs. W. and P. Hayes there is a very suspicious and significant "lot" thus described: "German and Italian airs, mostly in *Handel's handwriting*!" What has become of this? If we could only gather together Handel's working library, what a tale it might tell!

but here *transposed into B flat*. It has three more bars at the end than in the Peters' (Griepenkerl) Variant. Then follows a movement, *Adagio*, in E flat, 3-4 time, fourteen bars long, and ending on the chord of D major. This, a sort of *intermezzo*, bears no trace of Bach, and is a weak connecting link. The third movement is the *Allegro* (6-8) of Bach's Viol-da-gamba Sonata in G minor (Bach-Gesellschaft Edition, Vol. IX., p. 213; or, Peters' Edition, No. 239, p. 12), but very different from the published version and two bars shorter. It is here set out as an organ piece in three lines, and has the superscription: "Trio, a 2 Clav. e Pedal." A *Tutti* of five bars follows—in the recitative style of Bach, but evidently not by him—which finishes on the chord of F major. This dominant chord prepares the way for the last movement, which is none other than Bach's Organ Fugue in C (companion to the above Prelude), headed "Fuga pro Organo Pedaliter," but transposed a tone lower:



Allowing for the transposition, this is practically the same version as the Peters' edition, except that the magnificent entry of the subject in the pedal on the low C (twelve bars before the end) appears thus:



whereby the parts are necessarily crossed.

At the end of this patchwork composition, and in the handwriting of Dr. Benjamin Cooke, is found the following extraordinary statement:

"BY THE LATE MR. JOHN ROBINSON,  
ORGANIST. PREDECESSOR TO B. C."

In the index to the volume, also in Dr. Cooke's hand, occurs: "Pedal Lesson for Organ, or Harpsichord—*Robinson*."

Here is a plagiaristic mystery. John Robinson (1682-1762), an organist of Westminster Abbey, was "a very florid and elegant performer on the organ"; but as a *composer* he is only known by his double chant in E flat. Supposing that John Robinson was guilty of the theft which his successor, Dr. Ben. Cooke, unconsciously charges him with, this MS. helps to prove that Bach's music found its way into England at a much earlier period than is generally supposed, as John Robinson died in 1762, only twelve years after Bach. Unfortunately, Dr. Ben. Cooke, who departed this life in 1793, is not here to explain the matter. The next best thing is to hand over the solution of this mystery to that eminent antiquary and lecturer, Dr. J. F. Bridge, one of John Robinson and Ben. Cooke's most distinguished

successors in the organistship of Westminster Abbey.

One of the first to introduce Bach's music into England was A. F. C. Kollmann (1756-1829), a naturalised English musician. In the year 1799 Kollmann published a treatise entitled:

An Essay on Practical Musical Composition, according to the nature of that science, and the principles of the greatest musical authorities. By Augustus Frederic Christopher Kollmann, Organist of His Majesty's German Chapel at St. James's, London. . . 1799.

In the preface to his book the author states, in reference to the musical examples:

I have chiefly selected for my purpose such pieces as have either not yet been printed, or as are scarce and not generally known.

In the text (p. 97) Kollmann thus refers to Bach's "Forty-eight":

Every Prelude and Fugue may be considered a Sonata of two movements, each of which can be used as a piece by itself. This most ingenious, most learned, and yet practicable work is so highly esteemed by all who can judge of it, that, as it has grown scarce, I intend to offer it to the public analysed. The first Prelude and Fugue of it, see at Plate lii., *et seq.*

Kollmann (Plate lii.) prints the Prelude and Fugue in C (No. 1 of Part II.), and also, as another Bach example, the Organ Trio in E flat. This brings out the interesting fact that one of the "Forty-eight" was printed in an English book before the complete work had appeared in Germany. The same honour can also be claimed for the Organ Trio in E flat. Kollmann's intention of issuing an analysed edition of the "Forty-eight" referred to above was very soon noticed in the *Allgemeine musikalische Zeitung*, published at Leipzig. The issue of October 2, 1799, contains something to this effect:

England is not unacquainted with the state of music in Germany. . . . Even those higher departments of German art, in which we ourselves begin to be strangers, are so well known there, that an English organist can have the courage of publishing Sebastian Bach's "Well Temper'd Clavier, with Explanations"; when but a few years ago an attempt of printing that work was made in vain, at two different places, in that great composer's own country.

The foregoing extract is as it appears quaintly translated in the *Quarterly Musical Register* for January, 1812, a work edited by Kollmann, and which forms part of an article headed "Of John Sebastian Bach and his works." Kollmann (or the writer) immediately goes on to say:

This created so great an emulation that the said work [*i.e.*, the *Forty-eight*], which had never been printed before, appeared in print about a year after, at three different places—viz., at Zürich, Bonn, and Leipzig; and it has since been printed at several other places.

But as numerous copies of the first three editions were imported in England, it made Mr. Kollmann relinquish his intended edition, and attempt those twelve Analysed Fugues of his own, which he has lately published.

Another important fact disclosed by the above information is, that Kollmann's proposed edition of the "Forty-eight" was never

published. This ought to settle the matter once for all, and also to put a stop to those erroneous statements to the contrary which unfortunately have found their way into recent and important books of reference.\*

Another feature of interest to English musicians is that (as Kollmann naively says) "so great an emulation" as a possible publication of the "Forty-eight" in England stirred up the German music publishers to expedite the issue of Bach's great work, in order that they should not to be forestalled by any Englishman. On the authority of Franz Kroll, the learned and conscientious editor of the "Forty-eight" in the Bach-Gesellschaft edition, the earliest published editions of the work were:

1. Nägeli, Zürich, 1800 ("Lavenu, London," also on the title-page).
2. Simrock, Bonn, 1800.
3. Peters,† Leipzig (Bureau de Musique), 1801.

Thus it was not until fifty years after the death of Bach that his best known work was given to the world. F. G. E.

(To be continued.)

#### FROM MY STUDY.

THE *fac-simile* reproductions in the present issue may interest students of caligraphy as showing the handwriting of two distinguished French musicians—Mr. Massenet and Mr. Lamoureux. Mr. Joseph Bennett possesses the originals, which were addressed to him; the first in connection with an English version of "Manon"; the second as part of a correspondence relating to the analytical programmes of the writer's first series of concerts in this country.

I have to thank Mr. W. H. Cummings, F.S.A., for a valuable communication on the subject of "To Anacreon in Heaven." The reader may be reminded that the tune of the song so called was adopted as that of "The Star-spangled Banner"; also that Mr. McLaughlin, a writer in the *American Art Journal*, lately asserted his belief that "To Anacreon in Heaven" belongs, words and music, to America, and challenged evidence of its publication in England prior to 1796, the date of the first American issue. Last month I had no difficulty in proving that the Anacreontic ditty was known, and sung, in London long before 1796, and now Mr. Cummings establishes the claim of England to the tune. Here is the letter of my erudite friend:

"In January, 1895, I wrote to an enquirer (Mr. Warrington, of Philadelphia, U.S.A.) telling him the real history of the 'Star-spangled Banner,' or rather of the tune to

\* See two interesting articles in THE MUSICAL TIMES: one by Mr. J. S. Shedlock, "Das wohltemperirte Clavier," October and November, 1883 (p. 594, note, for the Kollmann reference); the other by Mr. W. H. Cummings, "A Bach Myth," March, 1885, p. 131.

† The firm, which commenced business in 1800, was then Hoffmeister and Kühnel.

5 Sutherland. Gardens,  
Maida Vale. W

Le 11 Mars 1891

Cher Monsieur,

Voulez-vous avoir  
l'obligeance de remettre à mon  
ami M<sup>r</sup> Borelli qui se charge  
de vous donner ce mot, les  
partitions que je vous ai  
apportées dernièrement.

J'en ai besoin pour  
une répétition. Si elles vous  
sont encore nécessaires, je vous  
les enverrai demain vers  
3 heures.

Agreez de nouveau tous  
mes remerciements et mes  
Compliments empressés

E. Lamoureux



which those words have been set. Afterwards, at the Royal Academy of Music, I lectured on 'National Song,' and then told the story.

"A printed copy, without printed date, but dated in MS., by the owner of the volume in which it occurs, 1778, has the following title:

The  
Anacreontic Song  
as sung at the 'Crown and Anchor' Tavern in the Strand.  
The words by

Ralph Tomlinson, Esq., late President of that Society.  
London: Printed by Longman and Broderip, No. 26, Cheapside. Price 6d.

The song is in C, commences with a solo, and finishes with a chorus in four parts for the last two lines. There is also a single line arrangement (in G) 'For the Guitar,' and another single line arrangement (in D) 'For the German Flute.'

"The Anacreontic Club was founded soon after 1750. The music of the song was composed by John Stafford Smith, born at Gloucester in 1750, afterwards a Gentleman of the Chapels Royal. When living at 7, Warwick

that controversy anent the tune of "The Star-spangled Banner" will now cease. The air is English, and English are the verses to which it was originally set.

In order to complete our information we should know what Mr. Tomlinson meant when, in the earlier version of the Ode, he referred to "Rowley's" and "the hill of old Lud." The presumption still is that the Anacreontic Club originally met at a tavern on Ludgate Hill called by the nick-name of Charles II. Perhaps some reader will assist me on this point, as, for some time to come, I shall be unable to consult topographical authorities. The question is whether a tavern called Rowley's existed on "the hill of old Lud" during the later decades of the last century.

Mr. F. G. Edwards, *à propos* to a paragraph in last month's "From my Study," writes:

"'Ranchetino' should read 'Cianchettini,' who was Dussek's sister. The performance of the 'Requiem' was 'at her Annual Benefit, instead of a miscellaneous concert,' when 'the

*Merci encore, tout à vous  
Sincèrement et l'espérance  
de mes sentiments de vif sympathie.  
J. Massenet*

Street, Spring Gardens, he published a 'Collection of canzonets, catches, canons, and glees, sprightly and plaintive,' composed by himself. The 'Anacreon Ode' is one of the pieces. The music and words are to be found not only in your *Vocal Magazine*, but also in 'Calliope, or the Musical Miscellany,' published in Edinburgh in 1788, and in 'The Edinburgh Musical Miscellany.' Probably in many other collections.

"The Anacreontic Society was dissolved in consequence of the admission of ladies to hear the performances (see Parke's Mus. Memoirs, p. 83-4)."

Mr. McLaughlin will observe that the author of the words, "Ralph Tomlinson, Esq.," has "materialised" at last. My guess at his social distinction proves correct, and it turns out that the aristocratic *convives* at the "Crown and Anchor" elected him their president. The evidence going to show that John Stafford Smith composed the tune is so strong as practically to be conclusive. The ditty was well known when Smith published his collected pieces, and a hundred witnesses would have risen to refute him had he claimed credit rightly belonging to another man. It is to be hoped

celebrated Requiem of Mozart, the masterpiece of this great composer, will be performed, in commemoration of her most affectionate brother, J. L. Dussek, who departed this life, at Paris, the 20th of March last.' Performance at the Opera Concert Room, May 28, 1812. 'Conductor at the organ, Mr. Novello.'

"The actual date of the earliest performance in England under Ashley is February 20, 1801."

I do not belong to the noble army of book-skimmers, but Joshua Sylvester's translation of "Du Bartas: his Divine Weekes and Workes," published 260 years ago, is a bulky folio, and, on securing a copy, I was pleased to find that a former owner, and most careful reader, had underlined, in pencil, all the more striking passages. Enticed by this help, I have skimmed Du Bartas and, in the process, found a curious description and eulogy of music, not undeserving the notice of my readers.

Heber is unfolding to his son, Phalec, the wonders of creation, and thus directs his attention to the genius and character of Music:

Observe (my dearest Son)  
Those cloudless brows, those cheeks vermillion,  
Those pleasing looks, those eyes so smiling-sweet

That graceful posture, and those pretty feet  
Which seem still dancing: all those Harps and Lutes,  
Shawms, Sag-buts, Citrons, Viols, Cornets, Flutes,  
Plac't round about her, prove in every part  
This is the noble, sweet, Voyce-ordering Art,  
Breath's measurer, the Guide of supplest fingers,  
On (living-dumb, dead-speaking) sinew-singers:  
The Accord of Discords: sacred Harmony,  
And Numb'ry Law, which did accompany  
Th' Almighty most, when first his Ordinance  
Appointed Earth to rest and Heav'n to dance.  
For (as they say) for super-Intendent there,  
The supream Voyce placed in every Speare  
A Siren sweet; that from Heav'n's Harmony  
Inferiour things might learn best Melody,  
And their rare Quier with th' Angels Quier accord  
To sing aloud the praises of the Lord,  
In's Royall Chappell, richly beautifi'd  
With glist'ring Tapers and all sacred Pride.

Where, as (by Art) one selfy blast breath'd out  
From panting bellows, passeth all about  
Winde-Instruments, enters by th' under Clavers  
Which with the keys the Organ-Master quavers,  
Fills all the Bulk, and severally the same  
Mounts every Pipe of the melodious Frame,  
At once reviving lofty Cymbals voice,  
Flutes sweetest ayre, and Regals shrillest noise;  
E'en so the all-quick'ning Spirit of God above  
The Heav'ns harmonious whirling wheels doth move,  
So that re-treading their eternall trace,  
Th' one bears the Treble, th' other bears the Base,  
But, brimmer far than in the Heav'ns, hear  
All these sweet-charming Counter-Tunes we hear;  
For Melancholy, Winter, Earth belowe,  
Bear aye the Base, deep, hollow, sad and slowe:  
Pale Phlegm, moist Autumn, Water moistly cold,  
The Plummet-like-smooth-sliding Tenor hold;  
Hot-humid Bloud, the Spring, transparent Air,  
The maze-like Mean that turns and wends so fair;  
Curst Choler, Summer, and hot thirsty Fire,  
Th' high-warbling Treble, loudest in the Quire.  
And that's the cause (my Son) why stubborn'st things  
Are stoopt by Musick; as reteining springs  
Of Number in them, and they feebly live  
But by that Spirit which th' Heav'ns dance doth drive.

Sweet Musick makes the sternest Men-at-arms  
Let fall at once their Anger and their Arms;  
It cheers sad soules, and charms the frantic fits  
Of Lunaticks that are bereft their wits;  
It kills the flame, and curbs the strong desire  
Of him that burns in Beauties blazing Fire  
(Whose soule, seduced by his erring eyes,  
Doth some proud Dame devoutly idolize);  
It cureth Serpent's banefull bit, whose anguish  
In deadly torment makes men madly languish;  
The Swan is rapt, the Hinde deceiv'd withall,  
And Birds beguil'd with a melodious call;  
Th' Harp leads the Dolphin, and the buzzing swarm  
Of busie Bees the tinkling Brass doth charm.  
O! what is it that Musick cannot do!  
Sith th' all-inspiring Spirit it conquers too,  
And makes the same down from th' Empercall Pole  
Descend to Earth into a Prophet's soule,  
With divine accents tuning rarely right  
Unto the rapt Spirit the rapted Spirit.  
Sith, when the Lord (most moved) threatneth most  
With wrathfull tempest arming all his Hoast;  
When (angry) stretching his strong, sinewy arms,  
With bended back he throws down thundry storms;  
The harmonious sighs of his heart-turning Sheep  
Supple his sinews, lull his wrath a-sleep  
While mild-ey'd Mercy stealeth from his hand  
The sulph'ry Plagues prepared for sinfull Man.

Thus Du Bartas and old Sylvester. They  
thought they knew what music was. In these  
latter days many of us are doubtful on the  
point. X.

## FELIX WEINGARTNER ON CONDUCTING.\*

MR. FELIX WEINGARTNER, who holds the proud position of conductor of the Berlin Court Opera, has recently issued a little book under the same title as Wagner's famous essay on the same subject, first published in 1869. Coming as a sort of complement to this, its principal aim ostensibly is to counteract the evil effects which Wagner foresaw would probably arise from the publication of his views of a conductor's duties. It comes, therefore, very opportunely at a time when, according to Herr Weingartner, Germany is overrun with a race of conductors of exaggerated tendencies, whom he has, more or less, aptly dubbed with the title of "Tempo-rubato-conductors." For the avoidance of any possible misunderstanding it should at once be stated that in Hans Richter he recognises a "straightforward, honest, and worthy spirit." For Hermann Levi and Felix Mottl he has nothing but commendation, and, except as regards Siegfried Wagner, does not mention by name those living conductors against whom he inveighs.

Herr Weingartner commences by summarising some of the most important points of Wagner's pamphlet†:—

1. "Composers," says Wagner, "cannot be indifferent to the manner in which their works are presented to the public; and the public naturally cannot be expected to decide whether the performance of a piece of music is correct or faulty, since there are no data beyond the actual effect of the performance to judge by."

Enlarging upon this thesis he reminds us that Wagner—whose love for Mozart's instrumental music had only been excited when, on conducting it himself, he came to recognise the beauty of its *cantilene*—in his youth had attended a performance of the Ninth Symphony at the Leipzig Gewandhaus, when, though he had copied out the score for himself and had made a pianoforte arrangement of it, he was so much astonished at its utterly confused and bewildering effect that he lost courage, and for a time gave up the study of Beethoven. In 1839 he received a good lesson in Paris, where he heard the orchestra of the Conservatoire rehearse the enigmatical Ninth Symphony. "The scales," Wagner writes, "fell from my eyes; I came to understand the value of correct execution, and the secret of a good performance. The orchestra had learnt to look for Beethoven's *melody* in every bar—that melody which the worthy Leipzig musicians had failed to discover; and the orchestra sang that melody. *This was the secret.*"

\* "Ueber das Dirigiren." Von Felix Weingartner. Berlin: S. Fischer. 1896.

† "On Conducting" (Ueber das Dirigiren). A treatise on style in the execution of classical music. By Richard Wagner. Translated by Edward Dannreuther. London: W. Reeves. 1887.

It was Habeneck, who, though not a conductor of special genius, but one whom all obeyed, solved the difficulty by perseverance in rehearsing, until Beethoven's new *melos*—i.e., melody in all its aspects—was fully comprehended and correctly rendered by every member of the orchestra.

2. Thus the proper *tempo* was fixed by the character of the melody.

3. The occasional modification of *tempo* which Wagner recommended he, doubtless, learnt from Weber, who wrote: "Time should never be a tyrannical mill-work; it is in music what the pulse is in the human body. There is no slow movement in which there may not occur the necessity of an 'accelerando,' in order to avoid a sensation of dragging; there is no 'presto' in which passages may not be found requiring a 'ritardando,' in order to escape a sense of hurrying."

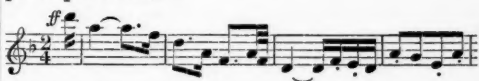
Herr Weingartner fully accords with all that Wagner has put forth in regard to the proper treatment of classical works, even to expressing his surprise, as others have done before him, that any conductor should dare to bring forward the Ninth Symphony, except in accordance with the proposed emendations in the instrumentation, which Wagner, as the result of his Bayreuth performance in 1872, set forth in an article, "Zum Vortrag der Neunten Symphonie Beethovens," which in the following year he contributed to the *Musikalisches Wochenblatt*, and which has since been incorporated in Vol. IX. of his "Collected Writings."

Wagner held the post of conductor in Dresden from 1842 to 1849, when the Revolution of that year drove him into exile, from which he did not return till 1860. This enforced absence from Germany, and the fact that he never subsequently received a permanent post as conductor, were fortunate both for him and the world; for had it been otherwise, he would probably never have lived to complete his later and most important works. At a subsequent date he was set upon founding a School of Music for the conservation of a classical style of performance. Failing in this, he succeeded in gathering round him a number of disciples belonging to the rising generation, some of whom visited him in his exile, and among the oldest and most zealous of whom was the "master-conductor," Hans von Bülow, whom at that time he regarded as his *alter ego* and his most legitimate successor.

Herr Weingartner pays a most warm-hearted tribute of admiration to Bülow's incomparable artistic powers, and reminds us with deep expressions of regret that, but for the domestic catastrophe which overtook him in 1869, he, and most properly so, would have been at Wagner's right hand in producing the "Ring" at Bayreuth in 1876.

But, unbounded as is his admiration for Bülow, as an artist and as a conductor, Herr Weingartner has not refrained from pointing out

some of the weak points, as he regards them, which darkened his declining years, and which he charitably ascribes to his failing health, his mental condition, his passion for originality, or perhaps to the secret disappointment he felt that he had not succeeded as a creative artist. As samples of his so-called vagaries the following will suffice. We are told that, on the occasion of a performance of the Ninth Symphony in Berlin, Bülow took the introductory part at an extraordinarily rapid pace, and did not adopt a broader *tempo* until the principal theme—



was reached.

The chords—



were taken at nearly half the previous pace, and with the passage—



the first quick pace was suddenly resumed.

The *Andante* in the third movement was thus presented—



Speaking of the *Tempo di Menuetto* in the Eighth Symphony, Herr Weingartner affirms that Bülow took it at such a slow pace that it lost all its gay and humorous cheerfulness, and gave way to an almost unpleasant and unrefreshing seriousness. Here he seems to contradict himself, for elsewhere he speaks with unbounded praise of Bülow's Leipzig performance of this same Symphony.

We are given many more examples of the "morbid peculiarities" which are said to have beset Bülow during the latter part of his life. Like those quoted above, they seem to bear a suspicion of being exaggerated, but are recounted in a manner which would be regarded as amusing except by those of Bülow's admirers whom they are calculated to pain.

Herr Weingartner, who never was on terms of intimacy with Bülow, and felt that Bülow had never given him due recognition, affirms that nothing could have dimmed the splendour of his career as a reproductive artist. We are bound, therefore, to believe in his sincerity

towards Bülow, and to acknowledge that the hardest things he has to say are directed against those present-day conductors who, by their eccentricities and exaggerations, he thinks have out-Wagnered Wagner and out-Bülowed Bülow.

Herr Weingartner would have been more than mortal had he not taken the opportunity of blowing his own trumpet at the same time. He says, in effect, "I am not as other conductors"—"my pills are the best"! And this he has put forth in an interesting and lively manner. Of his antecedents we learn that, within the space of five years, he has officiated as conductor in four different places—viz., Königsberg, Danzig, Hamburg, and Mannheim. Through Liszt he made the acquaintance of Bülow, who kindly introduced a composition of his for string orchestra into his programmes, and on the conductorship at Hanover becoming vacant by the death of Ernst Frank, recommended him to the Intendant, Hans von Bronsart, who, however, declined his services on the ground that he was too pronounced a Wagnerite. On the post of second conductor in Meiningen becoming vacant, he applied for it to Bülow, from whom he thought that he would learn much. Bülow at once characteristically replied: "I can make no use of you; you are too independent. I want someone who will do only what I tell him, and this you neither could nor would do." To this decision of Bülow's he readily assented, and sought employment elsewhere.

Herr Weingartner, whose critical faculty seems to have developed while he was still a student at the Leipzig Conservatoire, gives amusing accounts of his experience of the vagaries of conductors.

At the beginning of the eighties he was present at a Gewandhaus Concert, when the beginning of the C minor Symphony was so slovenly played that, in the first bar, he distinctly heard four G's instead of three. Another time it was the Eighth Symphony, the score of which he had learnt by heart, and was anxiously looking forward to hearing for the first time. This lovely work was played through in a slipshod manner, while the "Herr Kapellmeister," without any regard for dynamical or rhythmical modification, gracefully beat time with his feet. So disgusted was he that he left the room after the third movement and lost no opportunity of expressing his feelings. That a youth of eighteen should question the divine authority of the far-famed Gewandhaus was regarded as a breach of good manners. Soon afterwards, Bülow brought the Meiningen Orchestra to Leipzig, and displayed the same Symphony in a very different light. It was now generally admitted that the "impertinent Conservatorist" had, after all, not been so much in the wrong. In Hamburg he was present at a performance of the Fifth Symphony, when the conductor took the first four bars quite slowly, and

doubled the melody of the strings with four drums tuned in unison with them! In a performance of Mendelssohn's "Hebrides" Overture, under the direction of a conductor from Breslau, he maintains that literally there was not one bar played in the same time as another. That he should have refrained from mentioning these arch-offenders by name seems unfair to the worthy and eminent conductors who have officiated in the places specified.

Herr Weingartner does not confine himself to speaking of the eccentricities of conductors, but has a good deal to say about the unpleasantness which the post of opera-conductor in Germany generally involves. Nor is he silent as to the tricks which, Eulenspiegel-like, he has himself played off upon the public and critics. He amusingly relates that some ten years ago he and his friend Alfred Reisenauer had agreed to play Liszt's Symphonic Poem "Die Ideale" and his "Faust" Symphony, arranged for two pianofortes, at a Concert of the Cassel Wagner Society. The committee begged that they would not introduce two compositions of the "horrible" Liszt, as this would drive the public away. They stuck to their resolution, played both works, but announced "Die Ideale" as a "Fantasia for two pianofortes, by Franz Schubert (after the 'Unfinished' Symphony, the master's last work)," which naturally did not exist. It was most warmly received by the public, and was generally spoken of by the press as a "pearl of Schubertian melody." Only one of the critics discovered in it an element which was strange to and far-fetched for the lyrical Schubert. The "Faust" Symphony, on the other hand, was roundly abused.

While on tour in 1883 he played at Düsseldorf, as No. 5 on the programme, Beethoven's Sonata, Op. 109. By an accident copies of the programme of a previous Concert which he had given in another place were distributed among the audience. Except as to No. 5, which figured in this as "Pianoforte pieces by Weingartner," the two were identical. To his astonishment the next morning he read in a Düsseldorf paper: "Herr Weingartner, of Vienna, scorned precaution, and for his *début* here played some new pianoforte pieces of his own, which certainly served to display his virtuosity, but beyond this were of no account. One may be a good executant, but at the same time an indifferent composer." The poor man, who did not know Beethoven's Sonata, had evidently got hold of the wrong programme, and was thus led to speak of Beethoven as an indifferent composer.

The above brief and very incomplete sketch of the contents and character of Herr Weingartner's little book will suffice to show the kind of book it is. Had he abstained from so cruelly making Bülow a scapegoat for many of his remarks—Bülow, who so often during his lifetime was justly spoken of as an incomparable artist—and had he heaped less abuse



upon his contemporaries, one would be the better pleased with it, notwithstanding the fact that nothing pleases some people so much as seeing notoriety, even when they are numbered among their friends, hauled over the coals.

Herr Weingartner concludes with a series of aphorisms addressed to his brother conductors. He writes: "A conductor should, before all things, be *true* to the work he has to perform, to himself, and to his public. When he takes a score into his hands, he should not think 'What can I make out of this work?' but 'What were its composer's intentions?' He should study it so thoroughly that during performance the score should only serve to assist his memory, and in no way become a fetter to his thoughts.

"If, during the study of a work, he has conceived a picture of it, he should reproduce this in its unity, not in fragments.

"He should always bear in mind that he is the most important, the most responsible personality in the musical world. By means of good and tasteful performances he can educate the public and bring about a general refinement of artistic feeling; but bad performances, which only pander to his vanity, are worthless for the advancement of genuine art.

"To have performed a beautiful work in a beautiful manner should be his greatest triumph; the composer's authorised intention then becomes his own."

These aphorisms may well pass muster; and, but for the objections above enumerated, Herr Weingartner's book is well worth perusal.

## NEW LIGHTS UPON OLD TUNES.

No. VII.

### "YE BANKS AND BRAES."

THERE are few plaintive melodies which have a truer ring about them than this, though, like "Home, sweet home," or "The last rose of summer," ridicule and indignities have been cast upon it. It has figured on the first pages of flute tutors and pianoforte instruction books, and it has had its bones ground to powder on barrel organs. The hack musician has "arranged," and the foreign pianist laid violent hands on it. But forgetting all this, and looked at in its native simplicity, it is a sweet song and a pure melody.

Regarding the tune's history, much misapprehension exists. The late Mr. William Chappell, in "Popular Music of the Olden Time," made a statement respecting it so frequently quoted without other corroboration that I make bold to put forth facts which I venture to think will contravene his arguments.

Chappell tells us that the tune is not Scotch, as generally supposed, but an old English melody named "Lost is my quiet," appearing on half-sheet songs, and included in Dale's

Collection of English Songs. He says: "Dale commenced printing in 1780, but I cannot give the date of publication because of the collection, consisting exclusively of old songs, he made no entry in Stationers' Hall as in other cases; it is unquestionably anterior to 'Ye Banks and Braes.'"

Chappell prints the air "Lost is my quiet," and ascribes the trifling alterations between the two tunes to Stephen Clarke, the editor of Johnson's "Scots' Musical Museum," where Burns's song first appeared in 1792. He also speaks of other alterations in well-known airs to fit them to the Museum, but in everyone he quotes it can be shown otherwise. "Popular music" is a monument of patient and accurate research, but its author's well known Johnsonian prejudice against things Scottish leads him frequently astray, and is sometimes very comic. Leaving, for the present, Chappell's argument, the following facts bearing on the subject may be considered: The earliest copy of the air in print is to be found on the opening page of Niel Gow's "Second Collection of Strathspey Reels," 1788, as: "The Caledonian Hunt's Delight: a favourite air."

### "THE CALEDONIAN HUNT'S DELIGHT."

(A favourite air.)

From "Gow's Second Collection of Strathspey Reels," 1788.



Under the same title it is to be seen in other Scottish publications of the period.\*

The air attracted the attention of Robert Burns, and to it he wrote his sweetest song, which, under the title "The Banks o' Doon," figures in Johnson's "Museum," Vol. IV., 1792. There is a note in the index ascribing the authorship of the tune to "Mr. James Miller, writer in Edinbr." In confirmation of this Burns wrote to George Thomson in November, 1794:

"There is an air, 'The Caledonian Hunt's Delight,' to which I wrote a song that you will find in Johnson, 'Ye banks and braes o' bonie Doon.' This air, I think, might find a place

\* The Caledonian Hunt was a body of gentlemen of high social standing, who were not merely sportsmen, but patrons of the arts. Burns dedicated his Edinburgh edition of poems to them, as Gow did his second collection of "Strathspey Reels." The air we are dealing with bears a title in their honour, which would imply that it had been specially composed were it not that Gow was in the habit of affixing his patrons' names to old melodies and thus losing their original titles.

among four hundred. . . . Do you know the history of the air? It is curious enough. A good many years ago, Mr. James Miller, a writer in your good town, a gentleman whom possibly you know, was in company with our friend Clarke and talking of Scottish music. Miller expressed an ardent ambition to compose a Scots air. Mr. Clarke, partly by way of joke, told him to keep to the black keys of the harpsichord and preserve some kind of rhythm, and he would infallibly compose a Scots air. Certain it is that, in a few days, Mr. Miller produced the rudiments of an air which Mr. Clarke, with some touches and corrections, fashioned into the tune in question. . . . Now to show you how difficult it is to trace the origin of our airs, I have heard it repeatedly asserted that this was an Irish air—nay, I have met with an Irish gentleman who affirmed he had heard it in Ireland among old women; while, on the other hand, a Countess informed me that the first person who introduced the air into the country was a baronet's lady of her acquaintance, who took down the notes from an itinerant piper in the Isle of Man."

This account of the air's origin is by no means to be lightly set aside.

To analyse Chappell's contention that the air is old English and the Scotch tune the outcome:

(a) The difference observable in "Lost is my quiet" is distinctly on the modern side.

(b) The statement that Dale's English songs consists exclusively of early productions is set aside by the fact that the book contains songs from a great number of operas of the day. The work is in folio, and consists of twenty books published in serial order, probably monthly or quarterly.

Book I. opens with a song from the "Farmer," 1787; it is followed with another from the "Haunted Tower," 1789, and one from the "Castle of Andalusia," 1782. Succeeding books represent the operas "Richard Cœur de Lion," 1786, "The Spoiled Child," "Inkle and Yarico," 1787, "No Song, no Supper," 1790, &c., all before Book X., wherein "Lost is my quiet" is printed.

(c) Book X. has the imprint 151, New Bond Street, an address which did not belong to Dale before 1802 or 1803; and, in my copy, one of the later books bears the watermark 1808. This is sufficient proof that Gow's copy, 1788, preceded Dale's.

I am in possession of many other copies of "Lost is my quiet," but none of these appear to be before the present century. One of these copies is a folio sheet with the imprint "London, printed for the author by Preston and Son," though the author reserves his name. Another folio sheet by another publisher is "Lost is my quiet for ever . . . music by Mr. Sharp," but this is not the familiar air. At the back, however, the tune we are dealing with is printed with the heading "'Lost is my quiet,' adapted to an Irish air." In the "Myrtle and the Vine,"

Vol. II., 1803, the words only of this song are printed, and again with the remark, "Irish air." Indeed, the opinion regarding the Irish origin of the air seems to have been very general about this time.

The author of "Lost is my quiet" was not merely content with appropriating the tune, but he was indebted to an earlier poet for his first line.

In the "Orpheus Britannicus" (Walsh's edition, *circa* 1745) is the following set to an air by Henry Purcell:

Lost is my quiet for ever,  
Lost is life's happiest part,  
Lost are my tender endeavours  
To touch an insensible heart, &c.

Compare with the modern version, which runs:

Lost, lost, lost is my quiet  
For ever, since Henry has left me to roam;  
To forget him how vain my endeavour,  
Alas! will he never return, &c.

Is it possible that Chappell, having seen an old folio sheet of Purcell's song, has hastily come to the conclusion that Dale's copy and it were one and the same? Regarding the supposed Irish origin, I think much indirect evidence in its favour exists. Burns tells us that he has repeatedly heard it asserted to be Irish and that a gentleman affirmed he had heard the tune in Ireland among the old women. Another of Burns's informants told him that the tune had been originally noted down from an itinerant piper in the Isle of Man, who, it is easy to believe, might be an Irish one. A curious half-confirmation of this Irish theory has come in the way of the present writer, who in a remote district of Yorkshire heard the old Anglo-Irish street ballad sung to a decidedly Hibernian setting as under:—

#### "THE FOGGY DEW."

(A Traditional Air noted down in Yorkshire.)



One night as I lay in my bed and faithful watch did keep,  
My love she came to my cot door and bitterly she did weep;  
She wept, she cried, and tore her hair, and cried what shall I do?  
I pray you take pity and shelter me in fear of the Foggy Dew, &c.

Other airs for the ballad of "The Foggy Dew" are found; one is printed in "Bunting's Irish Airs," 1840, and another, from an old manuscript copy, in Kidson's "Traditional Tunes," 1891. The Yorkshire singer did not know the air as "Ye Banks and Braes," but only as used for the song he then sang. I do not advance the theory that the traditional "Foggy Dew" is the same air which the gentleman spoken of by Burns had heard

among the old women of Ireland, though there is no doubt that a song of the "Foggy Dew" existed there at that period. The traditional setting is distinctly Irish in form, and has an Irish song adapted to it. It is also quite within bounds to say that Gow, in dedicating the air to the Caledonian Hunt, may have changed the name (for the Irish song is somewhat coarse) to one more palatable. If he knew that Miller had composed it, it is likely that he would have attached the name. But whether Burns had got a correct story or whether Miller re-composed an existing air are questions not easily settled. Another theory was once advanced—that the tune was French; but as nothing beyond this bald statement has been adduced it may be dismissed until further particulars are vouchsafed.

MR. F. CORDER, who has just returned from a visit to Bayreuth, sends us the interesting comments which follow:—"Not having visited Bayreuth since the first production of 'Parsifal,' in 1882, its wonders came again with startling novelty upon my mind; and I am therefore anxious to be allowed to supplement the notice of your special correspondent (with every word of which I concur) with a little more technical criticism, such as can hardly fail to interest musicians. One point I wish to press very strongly; however it may be with other works of Wagner's, 'Parsifal,' and still more 'The Nibelung's Ring,' can never be really heard outside of Bayreuth. In attempting to perform 'Siegfried' and 'The Valkyrie' elsewhere, conductors have been confronted with this difficulty: to play the works as written will make your orchestra sound all wind, stun your audience, and render your singers inaudible, besides costing a serious sum for extra instruments. To re-score the operas on a smaller scale gives a totally different effect, but is the only thing to be done, and accordingly it is done; therefore, although I had heard all the four sections many times, and knew every note of them, their effect on the Bayreuth orchestra was a complete revelation. The sound of the wood is so tender, the tone of the brass so mellowed, and the quality of the strings so rich, that though we have far better players and instruments in Covent Garden we cannot come within measurable distance of the total effect. The German oboe is coarse, the clarinet apt to be hard, and the valve trumpet many degrees more vulgar in tone than a good cornet, but the bass clarinet and first horn were exquisite, and there were *pianissimos* on the strings—and notably on the six horns for the Tarnhelm music—which only the greatest conductors can obtain. But it was on those rare occasions when the full orchestral force was employed that the incomparable beauty of the Bayreuth band was manifested. Hitherto I have regarded the second act of 'Götterdämmerung' as almost ear-torture, only to be accepted, under protest, as the expression of the terrible dramatic situation. Here the gathering of the clans' scene was no hideous row, but a grand, if somewhat wild piece of sonority, and for the first time also was I able to hear all the melodies at once which are so wondrously woven together in the very last pages of this mighty work. The really astonishing scenic triumphs aided the success more than most musicians would believe. 'Rheingold' was lifted from the realms of pantomime to those of poetic drama, and, curious to state, it was only just

in the two departments where perfection was most easy and important to attain that one felt a sense of bitter disappointment. Not to mince words, the singing was vile and the acting rudimentary. As to what performers shall be engaged, this rests entirely with Madame Wagner, so it is of no use protesting; but is there no stage manager in Bayreuth who can force these 'sticks' to go through the numerous little bits of stage business so necessary to fill up the orchestral pauses? To see *Wotan* leaning on his spear by the half-hour together, to see *Siegfried* confine his action to that of a railway semaphore, and to have *Brynhildr* always in the attitude of the letter x, these were things that went far to damp one's enthusiasm, and to ruin what might so easily have been made a record performance. Herr Vogl, as a singer and an actor, stood out in such strong contrast to the crowd of incompetents as only to make the general level seem the more pitiful. One was glad to absorb oneself only in the glorious sounds that welled up from the 'magic chasm,' as Wagner called it, and gladden one's eyes with the astonishing changeable skies of Herr Brückner. Personally, I feel that I shall never again desire to hear these works done in Munich or London, however much pains may be taken. The sound of the Bayreuth orchestra, and the acoustics of the Bayreuth opera-house, are so vital to the true effect that all other performances seem a total misrepresentation of the composer's intention."

TWENTY-THREE years before the production of "Der Ring des Nibelungen," in 1876, the text had been published and distributed among Wagner's friends in order to elicit opinions. Of these, one was Adolf Stahr, a well-known man of letters and professor at Oldenburg. He read the poems, but instead of communicating with Wagner, wrote to Liszt. He regarded the poem as a gigantic mistake, and begged Liszt to use all means to turn Wagner from the error of his ways. "*Quos ferrum non sanat, ignis sanat*"—"fire, not in any figurative sense of the word." Thus wrote the arch-opponent. Some more convenient season may be found for discussing the reasons which Stahr gives for his want of faith. Meanwhile, however, a sentence or two from his letter may be quoted; in the light of the great success of the "Nibelungen" performances lately concluded at Bayreuth, they form curious reading: "I am as convinced, as I am of mine own existence," says Stahr, "that this poem—even if the immeasurable difficulties in bringing it out were overcome, even if the creator of 'Tannhäuser' and 'Lohengrin' succeeded in providing this body, stiff and like unto a jagged rock, with musical clothing (which to me seems impossible)—I say, I am as convinced as of mine own existence, that even then the work, if any stage ventured to give it, would prove a complete *fiasco*. Above all, Wagner would have first to create a public, as like the one of the present day as the *Siegfried* of the 'Nibelung Lied' to an officer of the guards. To see a gifted man so misled, that one can scarcely apply to him the words of Polonius: 'Tho' this be madness, there is method in it,' is indeed painful." *Punch* displayed wisdom when he advised prophets not to prophesy unless they happened to know.

THE *Contemporary Review* for August contains an article by the Rev. H. R. Haweis, entitled "Musical Snapshots," in which the reverend gentleman makes two inaccurate statements. Mr. Haweis says that Mendelssohn composed his "Hear my Prayer"



expressly for Jenny Lind. As a matter of fact, Mendelssohn wrote his well-known Hymn before he had ever seen or heard the great singer. Moreover, he composed it "expressly for" the sacred concerts given in the forties by the late Mrs. Mounsey Bartholomew, when she was Miss Mounsey, at Crosby Hall, Bishopsgate Street. The second error (clerical only in one sense) is that at a Bach Choir rehearsal (at which one of Mr. Haweis's choirboys assisted) Madame Jenny Lind Goldschmidt supplied the place of an absent vocalist by singing the solo in "Hear my Prayer." Considering that the "Hymn" was never rehearsed by the Bach Choir during Mr. Goldschmidt's conductorship (and probably not since), the accuracy of this statement is speedily disestablished. Thus is musical history made, or, to speak musically-photographically, developed. However, there is a delightful appropriateness in Mr. Haweis's title—"Musical snapshots"—as two of them are herewith negated.

LAST month we gave a specimen of musical criticism from a Boston (U.S.) newspaper of 1848. But we need not go so far afield—or, as the Americans would say, so far apond—in order to find some examples just as choice and equally figurative in our own country. It was the custom of the now defunct Sacred Harmonic Society to print in their annual reports sundry "opinions of the press" (the favourable ones, of course) on their performances. Here are a few extracts relating to chorus-singing, written in the thirties: "The choruses ('Messiah') went with the correctness of a steam-engine." "The conductor of the Ancient Concerts (Mr. Knyvett) would have received a very valuable lesson from one of the Society's performances, had he honoured himself by his attendance." "The choruses ('Israel in Egypt') were given with surprising grandeur; the enormous masses of sound, tossed as it were from side to side of the orchestra, rolling round and round the hall, and sometimes bursting like thunder over the audience, were sublime, and even awful." Again: "The overpowering grandeur of those volumes of sound rolling over us was one of the sublimest things we ever witnessed." Here was a critic who could see the "volumes of sound." The following specimens may be useful in the way of increasing the vocabulary of the "new" critics, if there be more than one of that bellicose, or libellicose ilk. "We cannot conclude this brief notice without warmly panegyrising the instrumental performers." "The words 'O Mercy, Heaven!—we sink—we die!' 'Samson' could not be translated into a more perfect musical expression—they made the blood thrill."

The "additional accompaniment" question was a thorny one even sixty years ago. A critic justly said: "Another impertinence which disgusted us was the addition of some (we presume) amateur accompaniments. In 'Fallen is the foe' a ridiculous solo for the flute was added to Handel's score; and the first movement in the Te Deum has been 'repaired and beautified' in the same way. Really Mozart has much to answer for if his accompaniments to 'The Messiah' are to be quoted as a precedent by every puppy who thinks fit to set himself up as an improver of Handel." For a choice specimen of a critic's imagination we must go back to the year 1791, when Haydn was conducting his celebrated Salomon symphonies at the Hanover Square Rooms. At the first performance of the so-called "Surprise" Symphony, the representative of *The Oracle* thus

worked his critical oracle: "Act 2nd opened with a first performance of the grand overture (symphony) composed by Haydn for this evening. The second movement was equal to the happiest of this great master's conceptions. The 'Surprise' might not be unaptly likened to the situation of a beautiful Shepherdess, who, lulled to slumber by the murmur of a distant waterfall, starts alarmed at the unexpected firing of a fowling-piece. The flute *obbligato* was delicious." And so is the "surprise" imagery of that critic.

IN a recent number of the *Corriere della Sera* some new and authentic biographical details respecting Carl Mozart, the eldest son of the great composer, are given by Signor Francesco Somma, keeper of the State archives. Carl Mozart was born on September 17, 1784, received his education in Vienna and in Prague, and in 1800 entered the civil service in Italy, in which country he remained for the rest of his life. He was employed in the Chamber of Commerce, in Leghorn, from the year 1800 to 1806, and after having been drafted on to several other towns, finally settled in Milan in the employment of the State. He held the appointment until 1839, in which year he was pensioned. The last few years of his life he spent partly at his country house at Caversaccio, near Como, and partly at Milan. He died on October 31, 1856, and was buried in the cemetery outside the present Porta Garibaldi. No commemorative stone having been placed over the grave, it, like that of his illustrious father, cannot by any possibility be traced. Carl Mozart was a man of modest bearing and great piety. He was never married, and bequeathed his country house to the village of Caversaccio with the condition that it should be placed at the disposal of either the assistant curé or the local medical practitioner. The remainder of his estate, realising, after deducting a few small legacies, some 22,500 florins, he left to the Mozarteum in Salzburg.

It has been decided to repeat the performances of "Der Ring des Nibelungen" at Bayreuth next year, when probably five cycles will be given, together with representations of "Parsifal," which for many years yet to come can be heard only at the Festspielhaus. The large expenditure of money in mounting the Tetralogy this year has exceeded the receipts by several thousand pounds, although the house was completely filled at all the performances. Next year, however, the valuable scenery, machinery, costumes, and other accessories will be again available, and a considerable profit should then be realised. Amongst the numerous journalistic contributions to the recent Festival may be mentioned the publication in the *Bayreuther Blätter* of a series of hitherto unfamiliar scenes from the "Ring." They were included in the first edition of the drama, privately printed in 1853, but when Wagner began to set the words to music these scenes were either cancelled or not used. One of the notable circumstances in this year's *Festspiele* is the greatly increased interest taken in them by French musicians. While the German attendance has shown a considerable falling off, and that of Englishmen and Americans remains about stationary, the French this year have been more than twice as numerous as in 1876, the year of the inauguration of the Wagner Theatre.

REALLY our literary friends are beginning to treat music with a consideration as welcome as it is



unexpected. Take, for example, the case of Mr. Henry James, in his new volume of stories, "Embarrassments." "Within a week after my return to London," remarks the narrator, "I went to the opera, of which I had always been such a devotee." That, of course, does not count for much, as people always adore music in novels. And it is somewhat disappointing to learn that he "arrived too late for the first act of 'Lohengrin.'" However, the sincerity of his devotion is proved by the assertion that "the second act was just beginning and I gave myself up to it with no more than a glance at the house." And it was not until the act was over that he treated himself, with his glass, from his place in the stalls, to a general survey of the boxes. After the second act the story reaches its climax, and the three *dramatis personæ* are strangely stirred by the time the opening bars arise from the orchestra. But in spite of their emotions they sank noiselessly into their chairs again, "for the music was supreme, Wagner passed first." Truly a notable compliment.

It is to be hoped that the penalty just paid by the *Saturday Review* for one of the many indiscretions (charity prompts mildness of epithet) of its musical critic will have due effect on other would-be "smart" journals, the proprietors or editors of which find it profitable to cater for the appetites of readers who, envious or jaded, or both, derive pleasure from the perusal of spiteful and libellous remarks on individuals and their work. The number of such prints in this country is (thank Heaven!) still a small one, but no careful observer can have failed to note that of late years it has sensibly increased. The victims of these callous and malicious attacks usually prefer to suffer in silence rather than obtain redress by means of appeals to the law; and the immunity which results from this gives encouragement to writers who are perfectly willing to bring contempt on their calling, if by so doing they can reap personal advantage. Sir Alexander Mackenzie was not content to "suffer in silence," and he deserves the thanks of every right-minded person for having, with the aid of a British jury, administered castigation to at least one notorious offender. We hope his spirited action will embolden others who may be utilised as targets by the mudlarks of journalism to seek similar protection. It may be too much to hope that consciousness of wrong done will influence the future style of articles appearing in the *Saturday Review*, but the commercial aspect of the question will, we may be sure, receive due consideration; and if, after the payment of sundry damages and costs, our contemporary still finds itself unable to resolve the problem, "Does it pay?" those concerned in its management will at least not overlook the fact that a *New Saturday* is announced to appear on the 5th inst. with the object of taking "the place in literature once occupied by the *Saturday Review*."

THE death of so great an artist as Sir John Millais, Bart., P.R.A., cannot be allowed to pass without an expression of deep regret in the pages of a journal devoted to the sister art of music. The late President worthily upheld all the best traditions of the noble art of which he was so illustrious a master. The wonderful collection of his pictures exhibited at the Grosvenor Gallery in 1886 not only displayed his great versatility, but his unflinching charm. Amongst the many portraits painted by the late Sir John Millais, the one of special interest to musicians is that of Sir William Sterndale Bennett, clad in "the fawn-coloured gown proper to

his degree as a Doctor in Music," which was exhibited at the Royal Academy in 1873, and which is so well known through the excellent engraving by the late T. A. Barlow, R.A.

THE little army of Musical Doctors is to be congratulated on the accession to its ranks of so distinguished a servant of the Art as Mr. W. G. McNaught. This learned musician and cultured gentleman has done so much, and in so many ways, to spread a knowledge and love of music among his countrymen, and his influence as Her Majesty's Assistant-Inspector of Music (to which post he was appointed in 1883) is so far-reaching, that everyone competent to form an opinion at once felt the appropriateness of the Archbishop of Canterbury's action in conferring upon him the degree. On the same occasion the honour was also bestowed upon Mr. Daniel Joseph Wood, the accomplished organist of Exeter Cathedral.

#### FACTS, RUMOURS, AND REMARKS.

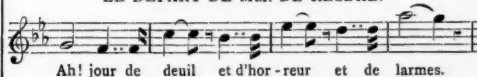
MR. ROBERT NEWMAN has engaged a number of notable singers for the Promenade Concerts which began at Queen's Hall on the 29th ult. Here are their names: Mesdames Fanny Moody, Duma, Clara Samuël, Evangeline Florence, Maggie Davies, Belle Cole, Lillian Tree, Recoschewitz, Svetlofsky, and MacDougall; Messrs. Ben Davies, Lloyd Chandos, Herbert Grover, P. Brozel, Hirwen Jones, Watkin Mills, Ffrangcon-Davies, Ludwig, Andrew Black, Charles Manners, W. A. Peterkin, and Santley.

ON the occasion of MM. de Reszkes' last appearance at Covent Garden this season a novel and very effective floral presentation was sent to the gifted brothers, in the shape of a tandem bicycle of the ordinary size. This was made of wood and covered with flowers, maiden-hair and other ferns, trails of smilax and ivy being round the tyres of the wheels and coloured ribbons round the spokes. The two seats were covered with pink quilted satin, and on one side of the bicycle the words "Speedy Return" were fixed, while on the other was the following inscription, written on embossed paper

Designed and decorated for  
MM. JEAN AND EDOUARD DE RESZKE  
by

a constant and grateful listener,  
Covent Garden Opera,  
July 14, 1896.

LE DÉPART DE MM. DE RESZKE.



LE RETOUR DE MM. DE RESZKE.



The brothers were greatly pleased with the presentation, and expressed their entire sympathy with the inscribed wish of a "speedy return" to England.

THE *Lute* declares that the habit among vocalists of lingering on a high penultimate note can be stopped by "courage and a little dynamite." Dynamite presumably stands for the explosive wrath of critics, but, alas, that has been tried many times. Long years

ago, when more of a belligerent than I think it now worth while to be, I have fulminated early and late against the bad practice. I might just as well have tried to blow a feather against the wind. Singers went on "throwing their souls," as the *Lute* puts it, "into a penultimate high G," and the public, then as now, encouraged them.

INCORRECT rumours having got into circulation with regard to the *personnel* of the Royal Carl Rosa Opera Company this season, Mr. T. H. Friend sends me an authentic list, as below: Mesdames Zelig de Lussan, Alice Esty, Lily Heenan, Kate Hughes (her first appearance with this Company), Bessie Macdonald (the new soprano, her first appearance with this Company), Lillie Williams, Eleanor Harwood, Kirkby Lunn (her first appearance with this Company), and Rita Elandi; Messrs. Philip Brozel, Ludwig, Herbert Grover (his first appearance with this Company), William Paull, Charles Tilbury, Alec Marsh, A. S. Winckworth, Frank Wood, R. Cunningham, G. Fox, W. Gillard, and E. C. Hedmond. Conductors, Mr. Claude Jacquinet and Herr Richard Eckhold.

I SUPPOSE it may be said that a rupture has taken place between Craig-y-Nos and Swansea. The lady of the castle has, for some years, given an occasional concert in support of local charities, and, this autumn, the arrangement was that she should aid the Swansea Hospital. On previous occasions prices have "ruled" high, but, for some reason or other, the Hospital Committee, in an unlucky moment, resolved that they should come down a bit. Innocent souls! how should they know that *prime donne* look upon high prices as a form of homage at their throne. The Committee were soon enlightened. Craig-y-Nos wrote cancelling the Concert. Then Swansea went on its knees, expressing deep regret at having touched the schedule without Madame Patti's consent. Craig-y-Nos declined a reply. Swansea begged leave to send a deputation, and lastly, Craig-y-Nos refused to receive it. So the matter stands, it appears.

IF a correspondent of *Tit-Bits* may be credited, one of the finest music halls in the Midlands offers among its attractions the following:

A comic singer, whose humour was expressed in the first verse by delicate allusions to the birth of triplets, in the second verse to his rolling home drunk at night, and in the third to the smacking of his sleepless baby.

His encore song may be gauged by the chorus:—

He likes his drop of porter,  
But he can't stand soap and water,  
That's the sort of bloke he is.

A lady-like contralto, whose charming rendering of "Kathleen Mavourneen" was soundly hissed.

Another "comic" man, whose first effort consisted of a song full of political allusions in execrable taste, insulting every foreign ruler from Kruger to Kaiser.

A lady in the male attire of a masher glorified the fidelity of a certain jolly old pal, singing:—

If I die, this I know,  
When I go down below  
He'll be there by my side!

A "lady" in the height of fashion told of a "booze," when:—

Flo was clinging tight to Jim;  
I was hanging on to him.

Can there be a lower depth than this lowest?

A QUEENSLAND organist—for whose cordial and appreciative letter I thank him—writes pointing out as an odd fact that the local colonial editor will

always be his own musical critic, although, as in a case mentioned, he has never been outside the town radius, and "knows as much about music as is taught in our State school, where they often sing 'When a little farm I keep.'" My correspondent enclosed a concert notice, which is partly that, and in other part an advertisement—a composite creation not unknown in England, where, however, it is less open and unashamed. The writer, after praising Mr. So-and-So, of the — music warehouse, states, "The 'Parthia' Gavotte is a charming composition and splendidly phrased, especially at page 5, the double forte adding to the effect of the unison, and it dies away with triplets very nicely." Next, I read: "The 'Trilby Waltz' is splendidly arranged, and introduces 'Ben Bolt,' 'Schubert's Adieu,' 'Au Clair de la Lune,' 'The Marseillaise,' and 'We won't go home till morning.'" The introduction is in common tune; key G is the Marseillaise, modulating to the various waltz movements in a very pleasing manner, the loda winding up with 'We won't go home till morning.'" After meditating upon the foregoing, I am inclined to think that "We won't go home till morning" is a popular ditty in some parts of Queensland. The advertisement comes at the end, by way of "loda," informing all and sundry that Mr. So-and-So "is now prepared to supply any music that may now be required at prices as reasonable as any other business place in town."

MR. J. G. LUARD, writing to the *Isle of Wight Observer* about another matter, adds incidentally: "A letter in the *Church Times* of July 10th, from the hon. secretary of the Wagner Society, appears to show that the statements of THE MUSICAL TIMES are not always to be relied upon, and that a mistake was made this week in an editorial note on Wagner's opera 'Die Walküre.'" How funny it all is! THE MUSICAL TIMES says something about "Die Walküre" with which the hon. sec. of the decaying Wagner Society does not agree, the hon. sec. writes about the alleged error to the *Church Times*, of all papers in the world; Mr. Luard, having read the *Church Times*, drags the alleged error into the *Isle of Wight Observer*, à propos to something else; and somebody sends to London a copy of the *Isle of Wight Observer*. All this fuss about a single alleged error only proves the general accuracy of THE MUSICAL TIMES.

THE following has been cut from a newspaper and sent to me:

There is a musician at Hampstead who makes it his business to come in contact with people who have musical ideas without musical knowledge. He literally takes notes as they reveal their ideas. Being a composer, he is versed in the knowledge necessary to make these ideas practicable. He is compelled to cast the tune for the range of voice for which it is best adapted. People whistle, sing, play the banjo, and thump the piano at him. Then he turns the idea into a musical composition.

This appropriation of other people's ideas is a sin of degrees—always a sin, mind you; but I doubt whether its open and unblushing practice is worse than the case of those who commit the same offence with all the secrecy possible. Anyhow, throw into a pot the music of a year, boil over a searching fire, skim, and see how much of absolutely original stuff you have left.

AN East Anglian paper, describing a religious service, recently told its readers that "Mr. A. Plant sang in a style never before heard the recitative 'O rest in the Lord' and the aria 'Who shall abide.'"

IN THE MUSICAL TIMES for August I noted the jubilee of the Exeter Oratorio Society. That event has been attended by changes. Mr. G. W. Lyon, conductor for more than a quarter of a century, and Mr. Joseph White, choirmaster, have both resigned, for reasons which do not seem to have been made public. They are succeeded respectively by Dr. H. J. Edwards and Mr. F. J. Shapcott. The Jubilee Festival takes place in December, and consists of two performances, Sullivan's "Martyr of Antioch" and Rossini's "Stabat Mater" being given in the afternoon, and the "Martyr of Antioch," a second time, in the evening. I trust the old Society will prosper, no matter under what chiefs.

THE balance-sheet of the Bridlington Musical Society, covering the season from November till May, including the festival performances, shows a deficit of £88 8s. 8d. The amount scarcely mattered, for Squire Bosville, the Society's conductor, drew a cheque, and the members rejoiced in "no outstanding debts of any kind." Fortunate amateurs of Bridlington.

THE sum of £400 has been placed at the disposal of the Faculty of Science, Paris, by an anonymous donor, for the purpose of defraying a two years' course of instruction in musical æsthetics and psychology.

JOSEPH BENNETT.

#### SOME FESTIVAL NOVELTIES.

It is an exaggeration to say that a competent musical reviewer cannot form an approximately correct estimate of a work without hearing it. There is no doubt some difference between the case of a drama and that, say, of a cantata, arising from the comparatively simple means of expression demanded by the first-named. But a man who reads music as he reads a play, and, with the inner sense, hears every chord and sees every combination of orchestral colours—to him, at any rate, little remains for performance to reveal. Still, something remains. Music is intended to be heard, not read, and a composer may justly complain that his mere reader goes through a work unaffected by the physical sensations upon which the creative musician properly relies as one means of influencing judgment. Final criticism rightly follows hearing, but not a little that is positive and definite may precede it, and I therefore make no excuse for the remarks which are to follow upon certain novelties now in the programme of one of our autumn Festivals.

The compositions before me are Mr. Edward Elgar's "Light of Life" and Mr. Hugh Blair's "Blessed are they who watch," for the Festival of the three Choirs, at Worcester.

Mr. Elgar's "Light of Life" is described as a "short oratorio," and I am not inclined to quarrel with the definition, although it may not be precise. The librettist (Rev. E. Capel-Cure, M.A.) has taken the well-known Gospel story of the man who was born blind, and re-told it, with amplifications of the Biblical dialogue rendered necessary, perhaps, by musical exigencies, but tending rather to weakness than strength. For example, Scripture tells us that the Disciples approached their Master with a question which they had, no doubt, debated amongst themselves. As Jews, they were filled with the idea of bodily punishment for spiritual transgression, and a man who was born blind suggested a query whether he suffered for the sins of his parents, according to the Second Commandment, or for his own offences. In the Gospel version, the question is put to the Great Teacher with truly Biblical directness and simplicity: "Who did sin, this man or his parents, that he was born blind?" But Mr. Capel-Cure makes them add: "Behold God will not cast away a perfect man, neither will He help the evil doers; therefore darkness is round him that he cannot see." This is simply needless verbiage; every idea it conveys

being included in, or underlying, the brief Scriptural query. It is a pity when musical exigencies entail results of the kind thus exemplified. The librettist is more happy in his reflections, which are, generally speaking, apposite and introduced in the right places. He has also shown good judgment in the creation of personages who may be said to exist less for dramatic than solo purposes. There is a Narrator—a contralto, as usual; and the mother of the blind man figures as a soprano, the man himself is a tenor, and the Master a baritone.

The music of the work opens with a composite movement beginning in G minor and ending in G major. This is styled a "Meditation," presumably upon the story chosen for treatment. The meditative part, however, seems confined to the opening *Moderato*, where one may fancy "Contemplation sits serene." So, perhaps, with the *Coda*, but hardly with the middle sections in g-8. These, however, are so flowingly melodious that nobody will trouble about their precise significance. The first vocal number is introduced by a male-voice chorus, "Seek Him that maketh the seven stars." Partly homophonic, partly imitative, this section leads, with considerable dignity and effect, to a short tenor solo, in which the Blind Man prays for light. One thinks here of the pathetic music in Handel's "Samson," and can make comparisons according to taste. Mr. Elgar, taking his own course, has not failed in poignancy, or in suggested desolation of spirit equal to the cry given forth. A point of interest may be found in the use of a g-8 theme from the "Meditation" when the voice exclaims, "To me the day and night are equal." Both solo and chorus are repeated, with modifications, in the sequel. No. 3 is brief, containing only a short recitative for the Narrator, and the question of the Disciples already remarked upon. In the last-named, the composer introduces canonic passages, two in one, relieved by a middle episode in four-part harmony, to which a moving instrumental bass, low down in the scale, lends significance. A solo, "Be not extreme, O Lord," takes up the whole of No. 4, and in it the Mother of the Blind Man repudiates the idea that her son is punished for the sins of others, and asks for light upon God's mysterious way. The music, without being specially striking in itself, affords a good opportunity for expressive singing, through the breadth of its phrases and the, generally speaking, unforced nature of its progressions. But the *Coda* is altogether admirable. In No. 5 Mr. Elgar aims at a higher mark. Here we find a solo for the Master, "Neither hath this man sinned nor his parents," in quasi-recitative, with an accompaniment having as its principal feature another of the g-8 themes in the "Meditation." Passing on, No. 6 appears as a chorus, "Light out of darkness Thou hast brought." Though but moderately extended, this number presents ample variety—passages of massive and simple harmony; others of a contrapuntal nature; and yet others of purely melodic interest. At its close the story resumes. The Blind Man's eyes are anointed, and he is told to go and wash in Siloam; the orchestra here introducing a phrase previously associated with "I must work the works of Him that sent me." A reflection upon this, "Doubt not Thy Father's care," &c., is set as a duet for soprano and contralto. Duets of this class are difficult, and Mr. Elgar does not here strike me as working in his best form. I am disposed to think that a mistake is made in introducing so many passages which convey a sense of mechanism rather than of strong emotion. Imitations are further employed, and much more legitimately, in No. 9, where the Man that was Blind having returned seeing, neighbours question him as to the miracle. The orchestra has very good work here—work with character and significance, to some extent reminiscent and always serving the important dramatic effect at which, obviously, Mr. Elgar has aimed. The number is, perhaps, its composer's most ambitious effort in dramatic composition and has qualities which are none the worse for being shared with Mendelssohn. It works up, through a *fughetta* on a bold subject, to a climax in eight parts, followed, with true perception of contrast, by the whispered question in monotone: "Where is He?" and the Man's answer: "I know not." No. 10, a solo for the Man, "As a spirit didst Thou pass before mine eyes," would be better were it more homogeneous. Musical effect



is often sacrificed in these days to the fancied necessity of marking every change in thought instead of reflecting the general spirit of the text. But the solo, though patchy, is ingenious and, in various places, specially on the words, "Jesus! But Thy name is all I know," &c., expressive far beyond common. In the next number, chiefly choral, Mr. Elgar finds another dramatic opportunity. The occasion is a dialogue between Pharisees who condemn and women who defend the Miracle-Worker. Some well-considered reminiscences are noticeable here, but the general effect arises from broad and vigorous treatment of contending utterances. Nor are the qualities of freshness and boldness absent. Indeed, this number conveys a very favourable idea of Mr. Elgar's higher powers. It closes with the Man's answer to the question, "What sayest thou of Him?" his words, "He is a Prophet" being attended by an "augmented" version of the accompaniment at the beginning of his song, "As a spirit didst Thou pass before mine eyes." No. 12, an arietta for the Narrator, supplies a bridge over which we pass to another dramatic situation. Here the Jews question the Man and his Mother, doubting whether there was ever any blindness to cure. Interest lies chiefly in the orchestra, which concerns itself largely with reminiscences, making special use of a phrase employed in the Mother's Song (No. 4) as she sings, "Lighten, O Lord, mine eyes." It would take too long to mention every such example, and I must be content to say that interest is well sustained throughout the number. An emphatic solo (Mother) and chorus of women follow, the *ensemble* being considerably developed, and that quite as far as the materials will bear. We now reach the penultimate number, in which the composer deals with the dialogue between our Lord and the man He had healed; continuing with a solo for the Master, "I am the good Shepherd." Although containing passages of interest and beauty, this may be expected to flag somewhat, coming, as it does, so near the end of the work. The final chorus, "Light of the world, we know Thy praise," closes the "short oratorio" with a comparatively brief, but triumphant expression of faith and love. To sum up, for the present, "The Light of Life" is, in my opinion, calculated to increase the respect with which Mr. Elgar is regarded, and largely to augment confidence in his future.

Mr. Hugh Blair's Advent cantata, "Blessed are they who watch," does not appear to have been written expressly for the approaching Festival at Worcester—at any rate, there is no statement to that effect, and the copyright date is 1894. This, however, does not detract one iota from the interest which the work justifies, nor in any degree abate the hope that Mr. Blair's music may be received with favour. The form adopted is that of a Church cantata with chorales (which, the reader may be reminded, have no place in Mr. Elgar's "short oratorio") and it contains six numbers, with an appendix chorus intended for use when the work is given in a concert-room, but, of course, available at any other time. The whole cantata, treatment, style, and character, is adapted chiefly for Advent services, and recommends itself not only by general fitness from a musical point of view, but also by its convenient length. Of the six numbers, four are choruses, one a solo for soprano or tenor, and one a solo for the same voice with chorus. In addition there are two interpolated hymns, which may be used or omitted at discretion, and the appendix as aforesaid.

The words, taken from Scripture, open with a benediction of those who watch for the Lord's coming: "They shall go into life eternal," &c., and continue with the hymn:

Ye servants of the Lord,  
Each in his office wait,  
Observant of His heavenly Word,  
And watchful at His gate.

The tune is that of a German chorale, familiar to congregations. A solo follows, bidding us not to "sorrow for those that sleep," adding the comfortable words, "Them also which sleep in Jesus will God bring with Him." In No. 3 the note changes. A chorus gives warning, "Behold, the hour cometh"; describes the wonder of the Last Day, "For the Lord shall descend from Heaven with a shout, with the voice of the Archangel and the trump of God," and calls upon the dead to "awake and sing." This is

appropriately succeeded by a "Litany of the Last Judgment":

God the Father, God the Son,  
God the Spirit, Three in One,  
Hear us from Thy Heavenly Throne,  
Spare us, Holy Trinity.

The tune comes from Mr. Blair's own pen. The next number, a chorus, contrasts the abiding of those who do the Divine will with the passing away of the world; leading to a solo (with chorus) containing the promise: "I will give unto him that is athirst of the fountain of the water of Life freely." The argument of the final number is substantially contained in its first words, "Now is come salvation," while the *Coda* introduces the well-known hymn, "O God our help in ages past." This, as already pointed out, may be omitted in favour of the appendix, which deals with the text, "Lo! this is our God; we have waited for Him," &c.

As might be expected, alike from the nature of the work and the training of the writer, Mr. Blair's music has, as its chief characteristic, the solidity, gravity, and restrained expression which are among the traditions of English church composition. No one will say that these qualities are out of place, and very few will contend that they are obstacles to adequate musical expression of the solemn subject here dealt with. As a matter of course, the term "adequate," in connection with any artistic treatment of the Second Advent and its collateral themes, must be taken in a very limited sense. No expression can really be adequate, since no artist can rise, even in imagination, to the height of so great an argument. All that we may expect is music which lends additional strength and impressiveness to verbal utterance in itself comparatively poor and weak, however strong. This end is, perhaps, best reached in the way naturally followed by the organist of Worcester Cathedral.

The opening chorus, "Blessed are they whom the Lord when He cometh shall find watching," is open to one or two critical remarks. Mr. Blair had not sufficient words for the purpose of a developed number, and those just quoted are given four times consecutively, the music sharing in the monotony thus set up. It is in the middle episode that the composer appears to greatest advantage, mixing polyphonic with homophonic passages, varying his harmonies more considerably, and, when needful, giving an impression of force. The solo, "Sorrow not for those who sleep," recommends itself as a purely melodious number, with the melody where it should be, in the voice part. Its prevalent rhythmic figure—two quavers between two crotchets (in 3-4)—determines more than anything else the character of the solo, next in importance being a closely-woven and unvarying accompaniment falling smoothly on the ear, even as the thoughts expressed by the words pass gratefully into the mind. This number is likely to become a favourite for detached use. In the chorus, "Behold, the hour cometh," Mr. Blair strikes a bolder note. Unisons are largely employed with very good effect, while many massive, homophonic passages are in full harmony. Decidedly the best section begins on the words "Awake, and sing, ye that sleep in the dust," and with this as a *Coda* the number ends impressively. In a third chorus, "The world passeth away," the contrast between these words and "But he that doeth the will of the Lord" is very judiciously expressed in the music. The palm of merit falls to the first section, with its simple and solemn utterance, subdued and restrained, of a portentous fact. In the solo, "I will give unto him," Mr. Blair again writes comfortable music similar in character, though not in phrase or rhythmic device, to that of the first air. The themes are taken up and further treated in an *ensemble* for solo, chorus, and orchestra. Coming to the last chorus, "Now is come salvation," massive choral phrases, with a busy accompaniment, are found in the opening section, followed by the hymn, set to "St. Anne's" tune, the melody of which is first heard in intermediate parts, and then sung in unison. The appendix, "Lo! this is our God," has its theme fugally stated, and subsequently treated in imitation, so advancing to a sonorous *Coda* and the end of the work.

As a composer in church style, Mr. Blair has here done well, laying himself under an obligation to achieve higher things by-and-by. Let him persevere.

JOSEPH BENNETT.



## THE BAYREUTH FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

## SECOND NOTICE.

THE iniquitous "star" system has no place in the Wagner Festspiele, and so completely is the motto of art before artists carried into practice that visitors have no means of discovering the names of the performers with whom they will be found in presence until the morning of each representation, when the programme of the day is offered for sale. This regulation has manifest advantages from a managerial point of view, and it ensures perfect attention, criticism being necessarily restrained until the tableau curtains have finally fallen. Thus, visitors who attended the second and subsequent performances of "The Nibelung's Ring" this year had to accept what was presented to them without reference to what had been done in the previous week. In "Das Rheingold" there were no changes of importance; but in "Die Walküre," Frau Lilli Lehmann-Kalisch was replaced by Frau Gulbranson, from Christiania, as *Brünnhilde*. To say that the young aspirant fully realised Wagner's conception of the warrior maiden would not be true. Historically she left much to desire, her acting, far more than her vocal efforts, displaying the evidence of sound drill rather than of inspiration.

In "Siegfried" Frau Gulbranson materially improved her position, her interpretation of the re-awakening scene, and her share in the following love duet, showing not only a large measure of intelligence, but more dramatic force than might have been expected. The exponent of the titular part was Herr Burgstaller, one of the new-comers, whose birthplace is said to be Bayreuth. Though not by any means a perfect vocalist as yet, Herr Burgstaller has unquestionably a tenor voice of good quality but of apparently limited compass. He imparted all needful vigour to the rendering of the sword-forging scene, perhaps the most arduous episode in the part. He has youth on his side, and, being tall and of good appearance, is altogether well qualified for the interpretation of Wagner's favourite character. Another artist who strengthened the favourable impression he had made in "Das Rheingold" was Herr Breuer as *Mime*. His facial play was very clever and amusing, and the mingled cunning, cowardice, and spitefulness of *Alberich's* brother could not have been better expressed. Of the representatives of the minor parts it is unnecessary to speak.

In "Götterdämmerung" Frau Gulbranson had further opportunity of showing that she has the natural qualifications for the making of a fine Wagnerian artist. We have witnessed a more fervid delivery of *Brünnhilde's* share in the parting duet with *Siegfried* and a greater measure of impressiveness in the grand funeral oration, but to sustain such a part on three successive evenings is a trying ordeal for a comparatively inexperienced performer, and Frau Gulbranson may be congratulated on the undoubted success she obtained. Her voice does not possess great volume, but it is of good quality and compass, and her vocal method is at present unimpeachable. All or nearly all the minor parts were in the same hands as before. The cycles of the Bayreuth master's titanic work now concluded have been chiefly remarkable for the number of youthful aspirants who have been permitted to take part in the representations, and the result has been a wonderful smoothness of *ensemble*, due, of course, to long and careful rehearsal. The monetary receipts were greater than in any previous year, but the magnificent mounting of the tetralogy was very costly, and some more performances are, it is said, to be given next year together with "Parsifal."

## ROYAL OPERA, COVENT GARDEN.

THE opera season at Covent Garden was concluded on July 28 with a performance of Gounod's "Roméo et Juliette," the titular parts being sustained by Mr. Alvarez and Madame Melba. No new works were produced during the season, which will be chiefly memorable by the death of Sir Augustus Harris. The standard of the performances was well maintained after the impresario's decease, and the experience of the active members of the "Grand Opera

Syndicate," which has been registered, promises to secure a satisfactory season next year. The engagements include Madame Nordica, and the brothers de Reszke have promised to return with "Siegfried" added to their *répertoire*.

## SAVOY THEATRE.

A MUSICAL Duologue, entitled "Weather or No," was produced at the Savoy Theatre, on the 10th ult., as a "curtain-raiser" to the "Mikado." The book, by Messrs. Adrian Ross and W. Beach, is bright and smartly written, and the music, by Mr. B. Luard Selby, is graceful, refined, and by no means lacking in point and humour. The characters, impersonated with fair success by Miss Emmie Owen and Mr. Scott Russell, are the "He" and "She" of a toy weatherhouse, who emerge alternately from their respective doors in obedience to the vagaries of our fiftful climate. The funny little couple fall in love, but find courtship so difficult under the circumstances that they wrench themselves away from their supports and leave the weather to take care of itself. The trifle will be welcome to those who require pieces suitable for private theatricals.

## THE COMING SEASON.

VARIOUS statements with regard to the works to be performed by the Royal Choral Society next season at the Royal Albert Hall have been made, but the official announcement has not yet been published.

## QUEEN'S HALL.

The series of Concerts given by the Queen's Hall Choral Society, under the direction of Mr. Robert Newman, will consist of ten Concerts, commencing on November 5 and extending to May 27. The following works will be performed: The "Creation" (Haydn), "Samson and Delilah" (Saint-Saëns), "The Messiah" (Handel), "Elijah" (Mendelssohn), "Golden Legend" (Sullivan), "Stabat Mater" (Rossini), "Hymn of Praise" (Mendelssohn), "Faust" (Berlioz), "Redemption" (Gounod), and "St. Paul" (Mendelssohn). Mr. Randegger will conduct, as usual.

The National Sunday League Musical Society will perform the following works: Sullivan's "Golden Legend," "Prodigal Son," and "Light of the World"; Gounod's "Redemption"; Mackenzie's "Dream of Juba"; Handel's "Messiah," "Samson," "Judas Maccabæus," and "Jephtha"; Mendelssohn's "Elijah," "St. Paul," "Athalie," "Lobgesang" and "Lauda Sion"; Haydn's "Creation" and "The Seasons"; Beethoven's "Mount of Olives"; Rossini's "Stabat Mater"; Barnby's "Rebekah," &c. The performances will be given every Sunday evening from October to May, under the direction of Dr. Churchill Sibley.

The Richter Concerts (under the direction of Mr. N. Vert) will be given on Monday evenings, October 19, 26, and November 2.

M. Colonne will give a series of four Concerts, commencing on October 12.

M. Lamoureux will give a series of six Concerts, beginning November 16.

The Gompertz Quartet party will give six Concerts, commencing on November 11 and terminating on February 24.

Mr. Charles Fry will give his third series of three Recitals, with Miss Olive Kennett, on Friday evenings, November 27, December 4, and Saturday afternoon, December 12.

## ST. JAMES'S HALL.

The Popular Concerts will be resumed—those in the evening on Monday, November 9, and those in the afternoon on Saturday, November 14—and will be continued with the usual Christmas interval (from December 19 to January 4) until April 12. There will be twenty afternoon and twenty-one evening Concerts.

Mr. Henschel's London Symphony Concerts (eleventh season) will be given on Thursday evenings, November 12, December 3, January 14, February 4, 18, 25, March 11, 18, and April 1, nine Concerts in all.

The Sarasate Concerts will take place, under the direction of Mr. N. Vert, on Monday afternoons, November 2, 9, and 30; Dr. Otto Neitzel will assist at the pianoforte.

Messrs. Plunket Greene and Leonard Borwick will give a Concert in the evening of October 30, and Mr. David Bispham on the afternoon of October 21.

Mr. Eugene d'Albert's first Recital will take place on Saturday afternoon, November 7. Other Recitals are announced by Mr. Henry Such, Mr. Maurice Heymann, and M. Delafosse.

The Ballad Concerts will begin on the afternoon of November 4.

### TRINITY COLLEGE, LONDON.

THE competitions for the open Musical Scholarships, &c., have been awarded as follows: Henry Smart Scholarship (tenable for three years) to Frederick T. Flint. Queen Victoria Scholarship (composition) to William D. Boseley. Pianoforte Scholarship to Mabel Phillips. Vocal Scholarship to Helen V. Ambrose. Benedict Pianoforte Exhibition to Edith J. Marsh. Sims Reeves Vocal Exhibition to Mabel C. Bishop. College Violin Exhibition to Lilly J. P. Evans.

The Academical Board have also awarded the following exhibitions: Pianoforte and singing, to Suzanne S. Stokvis. Violoncello, to Edith J. Evans. Violin, to Sydney J. Faulks.

The following medals have been awarded after competition: Turner Pianoforte medal to Frederick T. Flint. Turner Singing medal to Kate Frewer. Harmony medal to Antonia Allen. Counterpoint medal to Helena W. M. Beckwith.

### CONCERNING CHURCH MUSIC IN THE UNITED STATES.

(BY OUR AMERICAN CORRESPONDENT).

#### II.

BEFORE taking up the matter of salaries outside the diocese of New York, a word is necessary in order that the figures may not be misleading. I have taken the number of church edifices in each diocese as representing the actual number of churches in that diocese, though this is not strictly correct, since there are in every diocese some parishes which maintain more than a single building which can properly be called a "church edifice," and there are undoubtedly in every diocese some church buildings which are not in use. To take the total number of parishes would, however, be still wider of the mark, for this would include many missions and places where services are held irregularly. The number of church edifices must stand, therefore, as representing the number of churches in working life, and this is so near to the actual truth as to serve all present purposes.

Outside the diocese of New York, the State of New York is divided into four dioceses—Albany, Long Island, Central New York, and Western New York. In the diocese of Albany there are seven or eight appointments which can be classed as good, out of a total of 169 churches. In Long Island there are twelve (ten being in the City of Brooklyn) out of 129; in Central New York, seven out of 142; in Western New York, eight out of 121. In California there are seven good posts among 108 organised parishes—the number of church edifices not being given.

In my former paper I somewhat inaccurately used the word "diocese" as applied to the State of Illinois. That state constitutes what is termed a "province," including the dioceses of Chicago, Quincy, and Springfield. The diocese of Chicago contains practically all the good appointments in the state, and there are about thirteen of them out of ninety churches.

Connecticut has sixteen desirable places out of 190, and Maryland (including the new diocese of Washington) about seventeen out of 215—all the good posts being within the cities of Baltimore and Washington.

Massachusetts has twenty out of 176—a few of the Boston appointments being exceptionally choice. Michigan has seven (nearly all in Detroit) out of ninety-eight; Minnesota, six (in the cities of St. Paul and Minneapolis) out of 160; and Missouri perhaps four (in the city of St. Louis) out of fifty.

The Diocese of Newark, in the State of New Jersey, contains about fifteen good appointments out of a total of

eighty-nine—the high percentage being accounted for by the fact that this small diocese embraces a number of very attractive suburban towns, within easy distance of New York city, where prosperous churches have grown up.

Ohio shows about five good places out of 108; Pennsylvania, thirty-five (mostly in the city of Philadelphia) out of 170; Central Pennsylvania, ten out of 117; Pittsburgh, six out of 102; and Rhode Island, thirteen out of sixty.

In making up these figures I have strained every point to make the showing as good as possible, including a number of churches where I have positive knowledge that the organists' salaries are as low as 700 dollars, and including others where, in the absence of definite information, I have assumed from the general financial standing of a church that it ought to pay its organist something in the neighbourhood of 1,000 dollars a year. Of course the lower salaries are to some extent offset by the few that exceed the 1,000 dollar standard; but it is probable that an exact statement of the figures would show that the average salary in the 235 appointments enumerated would fall below that figure. Allowing the liberal number of forty for all the good places which may be classed as "scattering," outside the nineteen favoured dioceses, we get 275 organists' positions as comprising "the field" in the Episcopal Church in the United States, so far as that field would afford any attractions to a professional English church musician: this out of a total of 5,900 parishes.

When one of the thousand-dollar places is open, there is so sure to be a wild scramble for it, if the fact is made public, that most of the more important churches have abandoned the plan of advertising their positions and throwing them open to competition. Each year more and more vacancies are being filled by private arrangement, and it is consequently becoming more and more difficult for men who have only their merits to rely on to obtain consideration. Personal influence is playing a larger part in the bestowal of appointments than formerly, and it is now of the utmost importance that a professional man should have acquaintances who will keep him advised of what is going on in the principal churches of the larger cities, so that he may be prepared to act with the utmost speed when occasion offers. This condition of affairs operates to the disadvantage of a new-comer for a time, until he can make some friends at various points who will initiate him into the sort of Freemasonry by which the news of impending changes is passed about among the fraternity. There is hardly an appointment of any importance advertised nowadays, so anxious are rectors and vestrymen to avoid a swarm of applicants. It is not the custom in the United States for Church authorities to make any reply to an application by letter unless they intend to enter into some sort of negotiation with the candidate. Consequently, anyone who makes many written applications has to put up with the not altogether pleasant experience of having most of his letters passed by, apparently without the slightest notice. It is not customary even for candidates to be informed that the post has been filled; they are allowed to remain in darkness until such time as they can find out the facts for themselves.

Most of the changes in the American churches are made to take effect on May 1. While this rule is not of universal application, it is so near to it that every organist feels that when once the fated date has passed his chances of employment—if he has not been so fortunate as to "land"—are poor for the next twelve months. But while the contracts themselves become operative on May 1, it is becoming common for the choice of candidates to be made as early as the preceding January, or even December, and men who hope to secure better posts than the residuum of vacancies which drag along through the year after May Day has passed should be on the ground at least as early as the beginning of the year. But it should not be for a moment supposed that good appointments in the United States are waiting for men to come along and pick them up.

It does not follow that because a good salary is offered in this country a correspondingly good appropriation for voices will go with it. It is surprising how few churches in the United States make adequate provision for the payment of a chorus of singers. Even in the large cities and in churches of no small pretension it is rare to find a choir

where the men are all paid and where proper soloists are employed. It should be borne in mind that many churches, in changing from the old-fashioned quartet choir, in which everyone was paid, to the surplined choir, have simply taken the same amount of money, given the lion's share of it to the organist, reserved a small part for the payment of the little stipends of the boys, and left the tenor and bass parts to the tender mercies of such volunteers as can be had. A very large number of the surplined choirs of the United States are run on this plan, and it is a very difficult one for the organist, who, because he is paid a liberal salary, is expected to do impracticable things and to compete with better paid choirs. Volunteer adult singers who are worth having are extremely rare. Choral singing is not cultivated to anything like the extent or perfection that exists in England, and the American chorister who possesses a fair voice, and a sufficient skill in reading notes and experience in the service to make him a desirable addition to a choir, expects to be paid. There is not the same loyalty to the church and pride in assisting in her services which obtains in the mother country. For all practical purposes the Episcopal Church in the United States stands as a denomination among denominations, and men who can sing very naturally go where they will be paid, if there is any such church within reach, or refuse altogether to give their services.

This is the reason why so many American vested choirs are so literally "boy" choirs. The churches have not yet awakened to the fact that until the knowledge of music is much more widely diffused among the common people than it is at present the voluntary chorus (with here and there an exception) will remain a poor, inadequate thing. The introduction of music in the public schools, which is just beginning, will have some effect in the course of a generation in bettering this state of things; but at present the organist, who is offered a good salary without an appropriation for voices, will do well to consider carefully whether it be not better to bear the ills he has than fly to others that he knows not of.

In the penultimate paragraph of my last letter the names of two churches—St. James and St. Agnes—were accidentally omitted, and the name of "Zion and St. Timothy" was, by a printer's error, made to appear as though two separate churches.

## A CENTURY OF ART AT LA SCALA.

(FROM A CORRESPONDENT.)

THIS famous theatre, the touchstone of so many operas and of so many artists, is more than a hundred years old, having been built to replace a smaller theatre destroyed by fire in 1776. The proprietors of the boxes of this former theatre, having obtained permission from the Empress Maria Theresa, erected a new building on the site of a church called Santa Maria della Scala, and the theatre known as "Teatro alla Scala" was opened on August 3, 1778, under the auspices of the Archdukes Ferdinand and Maria Ricciarda of Austria. On this occasion an opera was performed, composed expressly for the event by Salieri, and entitled "Europa riconosciuta e Troja distrutta," followed by a ballet having another mythological subject, "Apollo appeared, or the re-appearance of the Sun after the fall of Phaeton." On this memorable evening the artists were Mesdames Balducci and Lebrun, MM. Rubinelli, Paccharotti, and Prati.

In the same year the archives show an edict permitting gambling to be carried on in the rooms of the theatre (long a source of gain to the managers, but abolished in 1815), and also permitting masked balls to be given at stated seasons in the theatre itself, subject to certain restrictions. In 1788 we have "Iphigenia in Aulide," by Gluck, and "Olimpiade," by Cimarosa; but three years later these classical productions are replaced by a ballet called "The Chimney Sweep as Prince," and La Scala presents a most undignified spectacle, for we read that "the public whistled horribly during the very long and wretched first act," exasperating by their demeanour the three best dancers, Vulcani, who retorted by "insolent gestures." For this the said dancers had to write an apology, which was fastened on the door of the theatre on the following day,

and the authorities issued an order prohibiting the public to shout, whistle, or give other signs of disapprobation during a performance. The public, however, found other means of taunting the unfortunate dancers Vulcani. Every time they appeared on following occasions the public laughed, nay, "all with one accord seemed ready to burst with laughter." The poor dancers wrote a second and even more humble apology, but we know not how it was received. From November 5 to 27 of the same year a company of *saltimbanques* and tight-rope dancers appeared for the delectation of the Milanese. Two years later the irrepressible public was again called to order by the Government (Austrian), and forbidden to insist on repetitions of parts of the opera, "fatiguing the performers and giving annoyance to other spectators who desire no such repetition"—a prohibition, by-the-by, which might with advantage be renewed at the present day in Italy, where whole scenes of opera are frequently encored.

But in 1796 the paternal government of Austria was in abeyance and the French Republic reigned in its stead, issuing the theatre bills with "Liberté, Egalité," as a heading, and (dated "Le 1<sup>er</sup> Frigifère, an V. de la République") treating the citizens to a gratis performance in La Scala to celebrate the return of the brave legions after a victory somewhere; the "Republican Tragedy 'Brutus,'" with ballet, being provided for the delectation of the spectators, evidently with a view to instruction in liberal ideas as well as with a view to art for art's sake.

Those were generous times. Another *Gratis* is proclaimed after the siege of Mantua: "Joy, good citizens, Victory has crowned our common hopes," says the One and Indivisible Republic in its invitation to the people on the 17th Pluvieuse (February 15, 1797). And yet another *Gratis* to greet the General in Chief Bonaparte in November of the same year. Also, for the better celebration of the auspicious event, both theatres were illuminated "a pieno giorno" and thrown open to the public.

On the 6 Fructidor of the same year (August 23) "La Chasse du Taureau à l'usage Vénétien" was announced, with the promise that the bull shall be "vif et vrai" and "the necessary dogs provided according to usage"—which shows the Republican pastimes in a somewhat savage light. Still, its aims must have been high, for in October, still of 1797, it issued a notice to the "Cisalpinos" on the following lines:—

"The superior authorities occupied with public education, in order to imprint on the mind of youth in large characters the sacred principles of Liberty and Equality, the love of Virtue and Patriotism, have caused the Minister of the Interior to turn his attention to the theatres. This salutary institution, the instructor of nations . . . has become with us the school of error, adulation, and vice. Despotism, whose turn is best served by having citizens corrupt rather than virtuous, ignorant than enlightened . . . gladly abandoned this school of sentiment to the speculation of a greedy bargainer, who, regulating his trade by the frivolity and corruption of the people, to whom he presented nothing but the spectacle of the grandeur of despots, rendered it (the people) familiar with servitude, and helped to swell the power of Tyranny." The proclamation goes on to say that the theatre is to be raised to its true dignity, "after the example of the French and Greeks" (order of precedence, *sic*!), and calls upon any persons of talent to place that talent at the service of the country by writing dramas calculated to inspire the souls of "Cisalpinos" with zeal for Republicanism and its "grand sentiments." A prize of forty zechins was offered for the best drama, in 1798 raised to sixty zechins on account of the unsatisfactory results obtained by the first call. Further results are not recorded.

The open-handed Republic was, however, not destined to educate the Cisalpinos long. The great Royal box in La Scala was taken away by order of the Directoire and six smaller boxes substituted at Easter, 1799; but on the re-entry of the Austrians, on April 28 of the same year, the pomp and show of Royalty returned and the box was replaced in May of the same year. Adieu, Republic! La Scala echoed to the strains of the thanksgiving *Te Deum*, sung "with intervention of the nobility."

The wheel of fortune turned yet again, and, a year later (June 16, 1800), the citizens were once more summoned to greet the "Brave Hero, the Liberator of Italy, Bonaparte."



(*Liberté—Egalité—La Scala illuminated Gratis.*) And even into the winter, by order of the Citoyen Garnier, we read of a performance, given by a French company, of a play called "L'Avocat Geullard," *avec la salle éclairée en bougie*, says the Cisalpine Republic with its wonted magnificence. A performance of "Fou, ou Les Reflexions Anglaises," is also mentioned, and it would be interesting to know with what "reflections" our ancestors were credited on the then aspect of affairs, the "Fou" not being very flattering in connection with British intellect. Besides these entertainments the Republic, now called "République Italienne," gave its citizens the enjoyment of a new ballet which sounds piquant: "Mathilde, or the Savage Woman." Unfortunately, like so many gems of the histrionic art, this production has disappeared, leaving no trace.

But in 1805 the Kingdom of Italy rivalled this entertainment with a pastoral ballet, entitled "The Thin and the Fat," which, perhaps, helped to console the patrons of Terpsichore for the loss of their light-footed Republic. In 1811 the Milanese public was sternly called to order and reminded "that it is not seemly that the Milanese should be the slowest of all Italian citizens to recognise all the forms and usages of decorum, of self-respect, and of the respect due to one's fellow-citizens" during the performances of opera, &c., and they were enjoined to take off their hats during the acts. In the intervals the head might be covered, providing Royalty were not present.

But now we approach the golden days of Italian Opera and hear of the first performances of such novelties as "Otello," by Maestro Gioachino Rossini (1823), "Semiramide" (for the first time in Milan, 1824), "La Donna del Lago," "Il Barbiere di Siviglia" (1827, with the singers Rubini and Tamburini), the new opera "Norma" (1831, with Pasta and Grisi). The names of those past wonderful voices in conjunction with the surroundings and the epoch marked in opera by those creations conjure up fascinating recollections. "Lucrezia Borgia," expressly composed, came in 1833, then Madame Malibran in "Norma" (1834), "Masaniello" ("La Muta di Portici") by Auber (new for Milan in 1839), with a new ballet by Albert. In this opera the renowned Fanny Cerrito kindly undertook the part of the *Muta*. An *opéra bouffe* written by Verdi expressly for La Scala was given in 1840, "I Lombardi" in 1843, and "Don Pasquale," for the first time in Milan, in the same year. In 1862 Gounod's "Faust" was performed no less than eleven times.

"Mefistofele," although written by Boito expressly for La Scala (1868), had no success at all and was only performed three times, an ill-success shared by "Lohengrin" in 1873. Madame Patti sang in four operas here in 1877, and in 1881 the most successful of all the grand ballets ever produced in La Scala—"Excelsior"—was put on the large stage with extraordinary magnificence.

Verdi's "Otello," in 1887 (with Pantaleoni, Maurel, and Tamagno in the cast), was an immediate success, and enjoyed twenty-five performances in about two months.

Wagner has at length gained a footing in La Scala, and the last five years have witnessed "Meistersinger," "Lohengrin," "Tannhäuser," and "Walküre" in succession. The theatre at present belongs (since 1870) to the Municipality and the owners of boxes, the first four tiers being all private property. A subsidy of 240,000 francs (£9,600) yearly, and a further sum of 40,000 francs (£1,600) for repairs, are granted by the town. La Scala is the pride of Milan, only second to the Fenice at Naples, as Milan Cathedral is only second to St. Peter's. It is the heart, the centre of a huge amount of theatrical activity, and gives employment, not only during the brief period of its season (the so-called Carnival, from December 26 to April), but throughout the year to a large number of persons, from impresarios, artists, and critics, down to such humble helpers as scene shifters and wig makers. The *personnel* directly employed at La Scala (leaving out the upper class of singers, dancers, musicians, &c.) are reckoned at 782; workmen employed in connection with the theatre, and musical editors, 400; those in the shops supplying theatrical accessories, 563; which gives a total of 1,745—probably 1,745 families, who earn their living by this huge temple of art.

The cost of chorus, orchestra, and ballet dancers (*i.e.*, *corpo di ballo* alone) each season is estimated at £5,600.

But statistics, although interesting as giving an idea of

the commercial value of the opera-house, are but dry-as-dust proofs of its greatness. The mind is more impressed in the grand hall devoted to pleasure, fame, and brilliance by the thought of the long vista of such nights of splendour continued year after year for more than a century. In imagination one sees the tiers of boxes peopled from the past: first, the bewigged and powdered beaux and belles in rustling brocades and laces—one hears the guttural German over-riding the soft Italian; then the Directoire passes, light-hearted and buoyant with the breath of some glad new order of things—French language, French art ruling all. The Incroyables and the Empire have their day; last of all come Italy herself and modern art. The *salle éclairée en bougie* pales before the electric light, and the modest orchestra of Bellini expands into Wagnerian dimensions. Pasta, Malibran, Bellini, Rossini, Taglioni—where are they? Wonderful voices dissolved into thin air, nimble feet crumbled into dust together with the brain of genius which had inspired them and in obedience to whose will they moved.

La Scala is redolent as a sepulchre of faded garlands, withered roses; only the golden chain of art continues unbroken, its links forged by living genius from one generation to another.

#### MUSIC AT THE FUNERAL OF SIR JOHN MILLAIS.

MUSIC formed an important feature at the funeral of Sir John Millais, at St. Paul's Cathedral, on the 20th ult. The Cathedral clergy and choir met the body at the West door, and preceded it towards its temporary resting-place under the Dome, singing the opening sentences to Croft's music. Then followed Psalm xc., sung to the Rev. F. A. J. Hervey's chant in F minor. The reading of the lesson by Canon Newbolt was followed by Brahms's anthem "Behold, all flesh is as the grass." At the graveside the sentences were sung to the music by Croft and Purcell, followed by Dr. C. V. Stanford's anthem "I heard a voice from Heaven" and the hymn "The Saints of God," to the tune by Sir John Stainer. The "Dead March" in "Saul" was then played, but so slowly as to entirely lose its characteristics as a march. Beethoven's "Egualle" was played by a quartet of trombones, as at Lord Leighton's funeral, before the procession arrived at the church. It is a pity that the solemnity of such occasions should be marred by the gesticulations of a conductor as the body is borne from the West door. Surely such a choir as that of St. Paul's Cathedral could sing in time without such aid.

#### AUGUSTUS HARRIS MEMORIAL FUND.

AFTER considerable, and not altogether desirable controversy, it has been decided that contributors to the Augustus Harris Memorial Fund should individually specify the purpose to which they wish their donations to be devoted. It is to be hoped, however, that the bulk of the money will be divided between the Royal Society of Musicians and the Actors' Benevolent Fund, two well-deserving charities, with which the late impresario was in sympathy. But little practical service would be rendered to the memory of the late Sir Augustus Harris by the erection of a statue, for his enterprise has secured him a place in the history of the theatre which will remain so long as a record is kept of the progress of dramatic art. At the last meeting of the committee Mr. H. Klein, indeed, stated that "the Prince of Wales had given his patronage to the movement on the understanding that the question of a statue should be kept in the background, most of the money being given to those charitable institutions in which Sir Augustus Harris took special interest."

THE original (MS.) full orchestral score of Dr. C. H. H. Parry's "Invocation to Music," an Ode in honour of Henry Purcell, has unfortunately been lost. It was last used at the performance of the work at the Royal Albert Hall, November 21, 1895, since which date no trace of it has been found. Anyone knowing its whereabouts is requested to kindly communicate with Messrs. Novello, Ewer and Co., of 1, Berners Street, W., who will be very grateful for any information likely to lead to the recovery of the missing manuscript.



## REVIEWS.

*The Evolution of the Art of Music.* By C. Hubert H. Parry. Vol. LXXX. of "The International Scientific Series." [Kegan Paul, Trench, Trübner and Co.]

THIS volume is a second and much cheaper edition of the now famous book which, three years ago, Dr. Parry gave to the world under the title of "The Art of Music." When reviewing it in these columns (see our Jubilee number, June, 1894) we remarked: "The title of this book by no means does justice to its contents. 'The Evolution of Music' would have been more accurate." We are pleased to know that Dr. Parry agrees with us, a fact which he makes clear, not only by his altered title, but by the following statement in his Preface to the new volume: "The title under which the book was first published in 1893 was evidently misleading, and has therefore been slightly amplified, with a view of suggesting the intention of the work more effectually." The inclusion of Dr. Parry's finest literary achievement in a series of standard works—many of them among the finest scientific works of the day—is a source of strong satisfaction to those who, having the welfare of music at heart, have also realised the "epoch-making" character of the book. It will now appeal to a much wider circle of readers than before, and will probably induce many to take an interest in music who have never regarded the art as worthy of serious study or attention. Dr. Parry tells us, in his preface, that his book was undertaken, at the invitation of Mr. Kegan Paul, about twelve years ago, and though the subject was almost constantly under consideration, the mass of material to be dealt with was so vast that nine years elapsed before the MS. was ready for publication. No one possessing even a superficial acquaintance with the difficulties involved in a study of the origin and growth of a great human power of such universal and varied use as music will be inclined to complain that the time occupied was excessive. It should be stated that the re-publication of his book has enabled the author to make a few slight changes and additions here and there, among the latter being a curious example of savage music, taken by phonograph from the performance of some Zuni Indians in the Southern States of North America.

*The Orpheus* (New Series). Nos. 287-299.  
[Novello, Ewer and Co.]

THE recent additions to this fine collection of part-songs decidedly increase the value of the series. No. 287, "In the pleasant summer day," is a glee for men's voices, written by W. E. Baker and set to music by William Beale. The varying sentiments of the words are well reflected in the music, which is grateful to sing and should be pleasing to hear. No. 288 is an excellent setting for male voices, by J. Varley Roberts, of John Suckling's "I prithee send me back my heart," which will be found arranged for mixed voices in No. 739 of Novello's "Part-song Book." Of course the words are much more forcible when sung by men, and male quartets will find a very effective and charming composition in Mr. Roberts's version. Familiar words have been taken by Jacques Blumenthal, who, in No. 289, has set for two tenors and two basses George Withers's piquant little poem "What care I how fair she be?" The composer has caught the spirit of the words in an admirable manner, and the music most happily reflects the half-serious, half-bantering sentiment of the text. The manner in which the second bass now and again gives his opinions is genuinely humorous. "While my lady sleepeth" (No. 290), by Percy Pitt, is a serenade for alto, tenor, and two basses. The music is appropriately suave and dainty, and well in keeping with the poetical and fanciful character of the lines, which have been translated by J. G. Lockhart from the "Romancero General," dated 1604. The same composer has supplied No. 291, "A cavalier's song," written for the same voices as the preceding, the words being by G. J. Whyte-Melville. This song is as reckless and animated in character as the most hot-headed cavalier could have wished, and, sung with spirit, would quicken the pulse of an audience. "The Flirt" (No. 292),

by J. Frederick Bridge, and described as a "humorous part-song" for alto, tenor, and two basses, is a most diverting example of its kind. The words have been written by H. Devey Browne, and the composer has never more happily caught the spirit of his text. The way in which each part relates its woes while the others sing a long sympathetic "Ah!" is inexpressibly droll. The Meister Glee Singers should promptly add this part-song to their somewhat limited repertory. The three following numbers, for tenors and basses, have been composed by C. H. Döring, and have German words with an English translation by the Rev. J. Troutbeck. In No. 293, "The leaves to one another say," the fanciful nature of the text is well expressed by the music, which is of an appropriately gay and delicate nature. No. 294, "The moon looks down," is tinged with humour, and the music is graceful and richly harmonised. No. 295, "Far down the green valley," is in dance rhythm, and is an exceedingly bright and blithesome ditty. No. 296, "Street Music," by Hamilton Clarke, is a humorous setting for men's voices of some diverting words written by H. D. Browne. The music is of a popular character, and if the performers enter into its spirit the risible faculties of an audience could scarcely fail to be considerably exercised. The next two numbers are written by the late Joseph Barnby, and are respectively entitled "The Kiss" and "In Laudem amoris." Both are glees for an alto, two tenors, and a bass. The words of the former date from the end of the sixteenth century, and the music happily echoes the quaint piquancy of the text. "In Laudem amoris" is also indebted for its text to the sentiment of our forefathers. The music is extremely graceful and sympathetic and possesses much charm. The part-writing is admirable. No. 299, entitled "There's life to be seen," is the sailors' chorus from the cantata "The Armada," composed by George Miller. This is a very spirited setting of some highly patriotic words. The diatonic character of the music and the directness of the harmonic changes make the glee easy to read and effectively illustrative of the text.

*Alexis.* A Cantata for tenor voice, with Pianoforte Accompaniment and Violoncello *obligato*. By John Christopher Pepusch. New arrangement by Dr. Cruise.  
[Schott and Co.]

MUSICAL antiquaries will find much to interest them in this example of Dr. Pepusch, who was a contemporary of Handel and Bach, having been born in Berlin in 1667. He came to England in 1700, and after filling many appointments, including director of the orchestra in the theatre of Lincoln's Inn Fields and organist to the Duke of Chandos, took, in the year 1713, the degree of Doctor of Music at Oxford. Pepusch wrote much, and was the arranger of the overture and airs of the famous "Beggars' Opera." Finally he became organist at the Charterhouse, and devoted the latter years of his life to teaching, amongst his pupils being Travers, Boyce, and Cooke. The cantata—or, as we should now call it, song—"Alexis" is one of six compositions of like character which he published in 1712, and of which the one under review became the most popular. Apparently the violoncello *obligato* has never been published until now, having hitherto been played from the figured bass. No little of the interest of the present edition, however, results from this *obligato*, which supports and follows the voice in a very effective manner, especially in the *Largo*, which is the most attractive portion of the song.

*Serenade.* Words by Sarah Marshall. Music by Alice Borton.

*Rêverie Passionnée.* For Pianoforte Solo. By Tito Mattei.  
[Edwin Ashdown.]

THE Serenade is a contented little song, the burden of which is "She loves me," which statement the singer makes to the "breeze," the "bees," and the "trees," and sundry other objects. The music is melodious and suitable for a tenor voice.

Signor Mattei's "Rêverie Passionnée" is of a popular character, and its "passion" is chiefly illustrated by excursions into extraneous keys. In common with most of this composer's writings the piece possesses much brilliancy and many effective passages.

*Novello's Short Anthems.* Nos. 59-62, 64-68.

[Novello, Ewer and Co.]

SEVERAL fresh additions have recently been made to this excellent series. In No. 59 a dignified melody by Palestrina has been furnished with some devotional words which admirably suit the character of the music, and the thirty-two bars of which the anthem consists may be described as a solemn invitation to worship. Jacques Arcadelt's "Ave Maria" has been allied with some words of a prayerful character, which make No. 60 an excellent anthem for Lent. "Lead me, Lord," from S. S. Wesley's "Praise the Lord, my soul," forms No. 61. No. 62, "Master, what shall I do to inherit Eternal Life?" by C. F. Bowes, consists of a melodious and expressive tenor solo, followed by a passage in full harmony of a brighter character. This includes a short passage for alto solo. What may be termed a model short anthem is found in No. 64, "Jesus said unto the people," by Sir John Stainer. It is written throughout in four parts, is simple in its construction and harmonic progressions, and admirably varied in rhythm and gradation of tonal force. A well-trained choir could make this anthem most impressive. No. 65, "Let us come boldly," has been contributed by C. H. Lloyd. This composition makes some demands upon the training of its singers, but any trouble it may give in rehearsal will be well repaid in performance. No. 66, "These are they which follow the Lamb," by John Goss, is a brief and effective anthem designed "For the feast of the Holy Innocents," "O Lord, give ear unto my prayer," No. 67, by W. H. Cummings, is an excellent example of the best style of church music. It is extremely dignified in conception, devotional in expression, and appeals to the cultured musician by reason of its scholarly writing. No. 68, "Whom have I in heaven but Thee," is by G. J. Elvey, and is well adapted for general use.

*Nine Songs.* Written by Longfellow. Composed by Frederic H. Cowen.

*Songs for Children.* Written by Clifton Bingham. Composed by Frederic H. Cowen.

*Eight Songs.* Composed by Lawrence Kellie.

[Metzler and Co.]

THE album of songs by Mr. Cowen is published in two keys, and will doubtless attract the attention of many vocalists. The music is somewhat unequal in merit, but the settings of "Love, what wilt thou," and "The sea hath its pearls" are in the composer's best style. There is also much individuality in "On away, awake, beloved," and the lyric "Eyes so trustful" is a little gem.

The "Songs for Children" are excellent and possess much musical charm. The abilities of little singers have been carefully kept in view, and the accompaniments can be played by executants of moderate attainments.

Mr. Lawrence Kellie has developed a style of his own which appeals to many amateurs. The words of the "Eight Songs" under review have been supplied by various writers, including Sir Walter Raleigh and Charles Kingsley, and are well adapted for lyrical treatment. Mr. Kellie always writes gratefully for the voice and in a manner which is calculated to make the most of small means. Much ingenuity is also shown in the accompaniments; that provided for "The Fairyland" is extremely brilliant and tasteful.

*The Office of the Holy Communion.* Set to simple Chants. Arranged by the Rev. C. W. A. Brooke.

[Skeffington and Son.]

THIS arrangement of the Communion Service has been made to meet the requirements of a musical setting of the simplest description. The Anglican and Gregorian methods of pointing are given on opposite pages so that either may be used, and the music is well chosen.

*Hints on Choir Training for Competitions.* By W. G. McNaught. [Novello, Ewer and Co.]

It is doubtful if there exists another publication of sixteen pages which includes so much valuable and

essentially practical information as Dr. McNaught's little pamphlet. It may be read with profit not only by all conductors of choral societies who are in the habit of placing their forces in competition with others, but also with advantage by choristers, whose individual responsibility is shown in an admirable manner. It may be added that the "Hints" are the outcome of the author's experience in adjudicating, and are offered as some explanation of the basis upon which he has made his awards.

*Magnificat and Nunc dimittis in G.* By Reginald Steggall.

*Thanks be to God.* Full Anthem for Easter. By Oliver King. [Robert Cocks and Co.]

THE setting of the Evening Canticles is intended for festal use, and is set out for soprano and tenor solos, four-part chorus, and orchestral and organ accompaniment. A broad and popular style has been adopted, and imitative passages in the parts obviously avoided, the vocal writing being of the ordinary part-song character. The composition consequently presents but few executive difficulties, saving that the soprano part soars somewhat frequently above the five lines of the treble stave.

A similar style distinguishes the anthem "Thanks be to God," which forms No. 14 of the "Burlington Series of Modern Church Music." The work is intended for the Easter season, and is short, bright, and spirited.

*Biblioteca del Pianista.* By M. Bergson.

[G. Ricordi and Co.]

THIS publication is a complete course of exercises intended for the acquirement of elementary pianoforte technique. The method pursued is sound, but the work only repeats what is to be found in several modern pianoforte tutors. The fingers are first taught to move independently and in simple five-finger exercises, which are to be played in all keys. It would have been better to have given both forms of the minor scale in connection with the relative major, and it is generally admitted that it is best to connect the major scale with its tonic minor instead of its relative minor.

*Allegretto Grazioso.* For Violin and Pianoforte. By Antonin Dvůřák. [Novello, Ewer and Co.]

THE "Allegretto Grazioso," arranged by Mr. S. Coleridge-Taylor, is from Dvůřák's Fourth Symphony in G (Op. 88). The character of this beautiful movement has been well preserved and the violin part is most effective. Although the other part calls for a pianist of some ability its passages lie well under the hand and are not so difficult to play as at first they appear. As a whole Mr. Taylor is to be congratulated on the admirable manner in which he has discharged a difficult task.

*Four English Dances.* For Violin and Pianoforte. By F. H. Cowen. [Novello, Ewer and Co.]

MR. COWEN'S "Four English Dances in the Olden Style" were heard in their orchestral form for the first time during the recent London season, and the present arrangement for violin and pianoforte provides amateurs with four highly pleasing and effective pieces of moderate difficulty. This version is more satisfactory than the pianoforte arrangement, which was issued some little time back, the violin being able to suggest more successfully the orchestral character of the music.

*Judex* (from "Mors et Vita"). For Violin and Pianoforte. By Charles Gounod. [Novello, Ewer and Co.]

THE arrangement from Gounod's "Mors et Vita" is by Berthold Tours, which is in itself sufficient guarantee that it has been well done. The fine broad phrases of the melody provide effective material for the violin part, which, moreover, is extremely simple. The pianoforte writing makes a little more demand on the executive ability of its executant, but a pianist of modest attainments could easily read the music at sight.

## FOREIGN NOTES.

AMSTERDAM.—The Wagner Society here, under the zealous direction of M. Viotta, is preparing the performance, at the opera house, of the two latter dramas of the "Nibelungen" Tetralogy, "Rheingold" and "Walküre" having already been given by this greatly daring institution during last season.

BERLIN.—Berlioz's seldom-heard opera "Benvenuto Cellini" is being newly mounted at the Royal Opera, and will be brought out directly after the commencement of the approaching season. The first novelty—viz., Herr Max Schillings's "Ingwelde," around which a small library of special newspaper articles has already clustered, is down for performance in the first week of November. The work is looked upon by some as the most important post-Wagnerian production. Meanwhile young Italy continues to compete successfully with the native poet-musician, and the one-hundredth performance of Leoncavallo's "I Pagliacci" was recorded last month at the New Royal Opera.—Dr. Reimann, the excellent organist of the Kaiser Wilhelm Memorial Church, gave the last of his interesting series of Organ Recitals of the season on July 30. The anniversary of the death of Liszt occurring on the following day, the programme consisted chiefly of works by that master, including the Fugue on the name of "Bach" and the Fantasia "Weinen, Klagen," besides vocal solos by Bach and Handel. These Recitals have, within a short space of time, become a much-valued and appreciated institution.—Professor Stolzenberg, the eminent vocal teacher, until recently of the Cologne Conservatorium, has established an Academy of his own in the capital, a number of his pupils at the Rhenish institution having followed him to his new domicile.—A three days' Festival of Male Choral Societies, on a large scale, is announced to be held here, in connection with the Industrial Exhibition, from the 10th to the 12th inst.

BOLOGNA.—The Wagner Society here gave a grand Concert on the anniversary of the birth of the Bayreuth master, when the final act of "Siegfried" was given, for the first time with an Italian version, amidst general enthusiasm. Fräulein Ehrenstein, of the Viennese opera, and the tenor Borgatti, took leading parts. Signor Martucci conducted.

BRESLAU.—Herr Hans Breuer, the tenor whose *Mime* in this year's Bayreuth performances met with such general appreciation, has been engaged by director Loewe, of the Stadt-Theatre, for a period of five years.

BRUSSELS.—Miss Marie Brema, whose success in the part of *Fricka*, at Bayreuth, has been so complete, has been engaged by M. Stoumon, the director of the Théâtre de la Monnaie, for a series of representations here. The lady will appear successively as *Ortrud* in "Lohengrin," *Amneris* in "Aida," and *Orphée* in Gluck's opera. There is also talk of the re-mounting of "Die Walküre," with Miss Brema in the part of *Fricka* and Fräulein Kutschera in that of *Brünnhilde*. A Concert is being arranged at the Cercle Artistique et Littéraire, in which Miss Brema and Mr. Plunket Greene are to take part. "Messidor," M. Bruneau's new opera, is in course of being mounted at the Théâtre de la Monnaie, and will be brought out simultaneously with the Paris *première* of the work.—M. Samuel, the composer of the remarkable oratorio "Christus," has just completed a Mass, for mixed voices and organ, which is said to be highly original in conception and elevated in style.—Herr Richard Strauss has accepted an invitation to give a grand Concert of his own compositions both here and in Liège during the winter.

BUDAPEST.—The cycle of Wagner's operas, given in connection with the Millennium Exhibition, has not proved a success, the performances being hardly of an order to attract many visitors. They, however, led to an incident which has produced somewhat of a sensation here—viz., the peremptory dismissal by the management of the National Opera of M. Broulik, for many years a leading tenor here, because of his inability (medically certified) to sing the part of *Loge* in "Das Rheingold." He had been singing Wagnerian leading parts on the four preceding evenings, and his offence, in the eyes of his exacting directors, might, one would think, at least have entitled him to the "benefit of the doubt." The matter, which has

caused a storm of indignation here, is to be settled in the law courts.—Herr Alexander Erkel, son of the celebrated Hungarian composer, has been appointed general musical director at the Royal Opera.

CARLSBAD.—Goldmark's fairy opera "The Cricket on the Hearth" ("Das Heimchen am Heerd"), successfully brought out recently at Vienna and Berlin, was produced at the Stadt-Theater, on July 21, and met with a most cordial reception on the part of the international public assembled here. The performance was an excellent one, under Herr Hubetz, and both conductor and principal interpreters were recalled repeatedly after each act.

COBURG.—A revised version of Capellmeister Langert's opera, "Dornröschen" (The Sleeping Beauty), is in preparation at the Court Theatre for the coming season. The salaries of the *personnel* at this institution have lately been increased, but in future no engagements "for life" are to be entered into.

COLOGNE.—The new symphonic poem "King Lear," by Herr Felix Weingartner, the distinguished Berlin Capellmeister, is to be first produced at a Gürzenich Concert next month, and shortly afterwards also at Mannheim and Bremen. The same composer's opera "Genesius," repeatedly performed recently at Mannheim, appears to have been a genuine success, and the work will probably also be brought out here.

CRACOW.—A new opera, entitled "Goplana," by the young composer Ladislaus Zelenski, was brought out recently at the Municipal Theatre, with great success. The libretto, by Professor German, is founded on Slowacki's drama "Balladyna."

DARMSTADT.—A first performance took place on the 3rd ult., at the Hof-Theater, of a new comic opera, entitled "Don Alvaro," the composer of which is Herr Fritz Baselt, a musician of decided merit. The work was very favourably received.

DRESDEN.—A new concert hall, capable of accommodating some fifteen hundred persons, is about to be opened here. The hall, which supplies a long-felt want, has already been engaged for over a hundred concert performances in the coming season.

DÜSSELDORF.—The latest addition to the list of German towns in which British music is being successfully introduced is Düsseldorf, where the string band of the 30th Regiment of Fusiliers, under the conductorship of Herr W. Kohn, performed, on the 20th ult., Sir Alexander Mackenzie's Benedictus and Mr. Hamish MacCunn's Overture "Land of the Mountain and the Flood" at a Concert given in the Flora-Garten. A correspondent informs us that they were very warmly received, and that the performances were finished and effective, though the Concert took place in the open air instead of the Concert Hall as originally intended. He adds that the energetic and gifted bandmaster of the gallant regiment intends shortly to devote a whole Concert, or, at any rate, the greater part of the programme, to British music.

FLORENCE.—Signor Leoncavallo is reported to be busily engaged, at his summer resort on the Lago Maggiore, upon the scores of "La Bohème" and "Roland." The former opera he hopes to bring out during the coming winter.

FRANKFORT-ON-MAIN.—Engelbert Humperdinck has purchased the so-called "Schlosschen," near Boppard, on the Rhine, formerly inhabited by Prince Waldeck. The residence commands a most charming and romantic view, calculated to afford the composer of "Hänsel und Gretel" many a fresh glimpse of fairyland.—Richard Strauss's just completed new symphonic work, "Thus spake Zarathustra," is to be first performed at one of the Museum Concerts here, under the composer's direction. Two important vocal compositions with orchestra (set to verses by Mackay and von Bodmann), by this productive and most "modern" of German composers, are also about to be published.—The seventieth birthday of Herr Julius Stockhausen was signalised, on July 22, by numerous sympathetic demonstrations from far and near. A reception was held at the Saalbau, in the course of which a cantata, specially written for the occasion by Paul Heyse, and set to music by Max Bruch, was performed under the composer's direction, while Dr. Max Friedländer, the well-known musical author, delivered a festal oration. Amongst



the gifts was a purse of 50,000 marks, bestowed by the great baritone's pupils, past and present. The German Emperor conferred upon him the large gold medal for arts and sciences.

GENEVA.—A new comic opera, "Le vin de la Cure," was produced here for the first time on July 18, and received with great favour. The librettists are MM. Sarnette and Deléclaz, and the composer M. A. Krantz, a professor at the Conservatoire here. A most successful performance also took place at one of the recent Concerts in connection with the current Exhibition, of a new choral work, entitled "Sennen-Fahrten," composed by Herr F. Schneeberger, editor of the journal *Der Volksgesang*.

HANOVER.—A commemorative tablet has been placed, at the instigation of the Hanoverian Sing-Akademie, at the house in Gehrden, inhabited for years until his death by the worthy pastor Justus Lyra, the composer of numerous hymns and songs, some of which, like "Der Mai ist gekommen," take rank with the best "Volkslieder."

ISCHL.—An amusing new operetta, "Der Pumpmajor," by Herr Alexander Neumann, is having a successful run here, and is also shortly to be brought out in Berlin.

LEIPZIG.—Herr Robert Sipp, to whose ninetieth birthday celebration we referred in our last number, was the recipient on that occasion of tokens of affectionate regard from Frau Cosima Wagner and her son. It is on record that the Bayreuth master never forgot his early violin teacher, and in 1876 invited him to witness, as his guest, the inauguration of the Festspiele.—Dr. Hugo Riemann, the well-known musical author, has established an Academy here for theoretical musical instruction, which in view of his distinguished reputation cannot fail to attract numerous pupils.—The performances at the Stadt-Theater were resumed, on the 2nd ult., with a production of "Lohengrin."—Madame Carreño, the eminent pianist, has decided this winter to return to the United States for a long tour. She has been absent from America for seven years.

LISBON.—A very successful first performance took place recently at the Trindade Theatre of a new three-act opera, "Os Filhos do Capito Mor," the libretto by Senhor Schwalbach-Lucci, the music by SS. Augusto Machado and Thomaz del Negro.

MILAN.—The issue is about to be commenced by Messrs. Ricordi of a complete edition of the works of Giuseppe Verdi. The publication will be in chronological order, and will comprise some twenty-seven volumes.—The performances in the approaching season at La Scala will once more include the works of Verdi and of Wagner, the sole property for Italy of Messrs. Ricordi, who have taken over the management of the theatre from Signor Sonzogno, and a more successful season than, at all events, the two preceding ones may be anticipated. Giordano's "Andrea Chénier," the most successful novelty of last season, in preparation at all important Italian lyrical establishments, is likewise to be brought out in Germany, Austria-Hungary, and Russia. Herr Max Kalbeck has undertaken the German version of the libretto.—The recently-deceased composer, Raffaele Paravicini, has left by his will the sum of ten thousand lire for the performance every year, at one of the leading Italian theatres, of a new opera by a former pupil of an Italian conservatoire.—A young Roumanian soprano, Mdle. Mara d'Asty, the possessor of a voice of exceptional range and flexibility, combined with personal charms, has been setting impresarios here by the ears. The lady is to make her *début* at the Paris Opéra next winter.

MONACO.—Mr. Isidore de Lara's new opera "Moyna" is in course of being mounted here. The story is one of the French Revolution, and M. Van Dyck will sing the chief tenor part.

NAPLES.—A new ballet by Signor Franchi, "The Mulatto," is being performed here with enormous success, only equalled by that accorded long since to "Excelsior." The subject is the emancipation of the slaves.

NUREMBERG.—Herr August Göllerich, the well-known pianist, for the last five years director of the Ramann'sche Musik-Schule, has accepted the post of director of the Musik-Verein and conductor of the Choral Society at Linz.

ST. PETERSBURG.—The Emperor has conferred the Knighthood of the order of St. Stanislas upon M. Albert

Soubies, of Paris, for his able monograph concerning Slavonic music.—A statue of Tchaikowsky, by the sculptor, Professor Beklemisheff, is about to be placed in the concert-room of the new Conservatoire, by the side of those of Glinka, Rubinstein, and other distinguished native composers.

SAVONA.—A new one-act opera, "La Tradita," was brought out with immense success recently at the Chiabrera Theatre, the composer being Signor Giacomo Medini.

SONDERSHAUSEN.—A new opera, entitled "Riscatto," by Herr Otto Goetze, was brought out at the Stadt-Theater last month with considerable success.

STUTTGART.—The fifth General Festival of German male choral societies, held here on the 1st to the 4th ult., brought together some 15,000 singers from all parts of Germany and Austria-Hungary, who testified, severally and conjointly, to the excellent training accorded to these characteristic Teutonic institutions. Two principal performances took place, on August 2 and 3 respectively, the former opening with Beethoven's hymn "Die Himmel rühmen" and concluding with Mendelssohn's Festgesang "An die Künstler," the latter including, as one of the specially appreciated numbers, Bruckner's "Germanenzug." The King and Queen of Wurtemberg were present on both occasions, the town being, of course, *en fête* during the whole time.

THE HAGUE.—M. Stortenbecker, Court pianist, has received a decoration from the Queen Regent, in acknowledgment of his services rendered as teacher to the youthful Queen Wilhelmina, who has completed her musical studies.

—M. Richard Hol is reported convalescent, but it is doubtful whether he will be able to resume his professional duties. The veteran artist has just completed his seventy-first year.

VIENNA.—The Imperial Opera re-opened its doors on the 16th ult. with the performance of Marschner's "Hans Heiling." The house had been entirely renovated during the recess and presented a brilliant appearance. Among the works to be produced during the season for the first time here are Smetana's "The Bartered Bride," M. Messenger's "Chevalier d'Harmenthal," brought out some months since at the Paris Opéra, and Leoncavallo's "Chatterton." A gala performance of M. Massenet's "Manon" was announced to be given on the occasion of the visit of the Czar, on the 27th ult., there being no Russian operatic work now on the *répertoire*; even Rubinstein's "The Demon" and "Nero" having long since fallen into neglect.—Three hitherto quite unknown songs by Franz Schubert have just been brought to light in the possession of Frau Mayerhofer, granddaughter of the poet Mayerhofer, who furnished many lyrics to the great *Lieder* composer. The Album containing the songs in question is to be included in the great Schubert Exhibition, to be held here next year, and will scarcely be published until after that event.—A monument will shortly be unveiled over the grave of Franz von Suppé. It is a handsome piece of sculpture, the work of Herr Richard Tautenhayn, surmounted by the bronze bust of the composer, underneath which are the concluding bars of the song "O Du mein Oesterreich," by which the fertile composer of operettas will probably be longest remembered.—The veteran Anton Bruckner has been seriously ill with inflammation of the lungs, which has left him in a very weak condition. He is in his seventy-third year.

WEIMAR.—The recent tenth anniversary of the death of Franz Liszt has given rise to the project of erecting a monument to the great pianist-composer in this town, so closely associated with his artistic activity, and a committee is being formed for that purpose.—Herr Xaver Scharwenka's opera "Mataswintha" is to be first brought out at the Hof-Theater on the 4th of next month. The distinguished pianist-composer has arrived here from his New York domicile to superintend the rehearsals of this, his first important operatic production.—Herr Anton Lutz, probably the oldest operatic chorister on record, has had a decoration conferred upon him by the Grand Duke, on the occasion of his eightieth birthday. Commencing his career as a chorus-singer at the age of twenty, he was engaged at the Court Theatre in 1855 by Liszt, and still remains one of the pillars of the chorus at that institution.



## MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

EARLY last month the dull season on the shores of the Clyde was agreeably relieved. Local musicians knew, of course, that "Shamus O'Brien" was booked for the Royalty Theatre. Unfortunately, however, for Dr. Villiers Stanford, his engaging opera came to Glasgow during the height of the holidays; hence the comparatively small attendances at Messrs. Howard and Wyndham's Sauchiehall Street house during the brief engagement of the provincial touring company. All the same, the work created considerable stir amongst musical folks who happened to be in town, as also amongst amateurs who came specially to Glasgow to hear what the composer of the "Irish" Symphony had to say for himself in his new departure. Remembering his previous excursions in the domain of the lyric drama, curiosity was certainly whetted, and, setting aside the title of his latest work—"A Romantic Comic Opera"—everybody seemed to agree that Dr. Stanford had achieved a big success. A dash of humour certainly runs through the work, but the comic element must, we apprehend, be left to the individual imagination. Anyhow, Dr. Stanford has spoken for his real and original self. His orchestral colouring and his charming whiffs of the Hibernian air are altogether delightful, and we look forward to a further and even better development of the learned professor's attractive new method. The company which produced the work in Glasgow gave, on the whole, ample satisfaction, and it included Mr. Joseph O'Mara, the original Mike.

Again the Directors of the Glasgow Athenæum have issued a singularly good prospectus. Next session marks the jubilee of this prosperous Institution, and in no department has its success been more emphatic than the Music School, an organisation which came to the front some seven years ago. The number of students has year by year increased by leaps and bounds. The membership roll for last season showed, indeed, that over 1,500 pupils attended the classes, a record which Mr. Allan Macbeth, the Principal of the School, may well be proud of. As principal violin master, Mr. Albert Rieu, the leader of the Paris Conservatoire Orchestra, has been engaged; and Mrs. Rieu also comes North to join the staff as a teacher of solo singing. The couple possess excellent credentials, and the engagement ought, therefore, to strengthen the list of professors very materially.

On the evening of the 3rd ult. Dr. Peace resumed his Autumn series of Organ Recitals in the Glasgow Cathedral. At these gatherings the programmes include the finest and most instructive examples of organ music in Dr. Peace's extensive *répertoire*, and hence the warm interest shown in the scheme by many leading professional and amateur musicians.

## MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE record of events past and to come, which has been given for so many years in these columns, ought not, perhaps, to be broken, even for a single month. Nothing more, however, than the merest summary is possible in the present notice, for the reason that holiday-making has been the chief factor in everybody's calculations for many weeks past, and no announcements more definite than those already made herein are forthcoming at the hands of concert-givers and the like.

The season upon which we shall be launched five or six weeks hence promises to be a busy one. Among the chief engagements will be the usual twelve Concerts of the Philharmonic Society; four Smoking Concerts and two Ladies' evenings of the Orchestral Society; three or four open rehearsals of the Società Armonica; thirty Concerts (two halls being requisitioned) by the Sunday Society; four Recitals by the Schiever Quartet; exceptionally good programmes by the Wednesday Evening Entertainment Syndicate; subscription series by Messrs. Harrison, of Birmingham, and Messrs. T. Shaw and other local caterers, and three Choral Concerts by the Musical Society; but with this and those of the premier organisation named at the head of the present list seems to begin and end all serious choral work in Liverpool.

There will be an important Conference of tonic sol-faists on the 24th, 25th, and 26th inst., for which a number of interesting papers are promised. Nothing fresh is to hand in regard to St. George's Hall organ or the appointment of a municipal organist.

## MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

BEING, as we now are, in the height of the summer season, musical activity is almost at a standstill. To be sure, there has been the important annual *Concours*, just concluded, at the Conservatoire, which, however, albeit satisfactory enough in its results, has presented no very special feature of interest. M. Charles Lefebvre, the composer, and professor at the Conservatoire, has been nominated a Chevalier of the Legion of Honour.

The Concerts given at the Theatrical and Musical Exhibition, by M. Achille Kerrion and his excellent orchestra, afford just now the only opportunity of hearing symphonic music performed in the capital. As regards the Exhibition itself, I shall revert to it on another occasion, affording, as it does, many points of special interest to the musician.

A somewhat remarkable essay, superscribed "Chabanon precursor de Hanslick," from the pen of M. Mathis Lussy, is published in the *Gazette Musicale de la Suisse Romane*. Chabanon, it appears, in 1787, published a work entitled "De la Musique considérée en elle-même et dans ses rapports avec les langues, la poésie et le théâtre," setting forth theories singularly identical with those propounded by Professor Hanslick in his famous treatise "On the Beautiful in Music."

M. Camille Saint-Saëns has completed the score of a new ballet, in three tableaux, to a libretto by M. Croze, and entitled "Javotte."

Another novelty—viz., a *phantomime* by MM. Pierre Vélér and René Lenormand—is announced in the papers by M. Laroche, the director of the Théâtre Libre. The new work is understood to present some very interesting features, being somewhat unconventional both as regards the subject and its musical development.

Appreciative notices of the late Mr. Alfred Novello have appeared in nearly all the musical journals here.

DR. HANS RICHTER has addressed the following letter to the Editor of *The Times*:—"Sir,—Both in the columns of *The Times* and in those of other English papers the growing influence of Richard Wagner's son, Herr Siegfried Wagner, in the management of the festival performances at Bayreuth, has been animadverted upon in a tone which is very severe for the promising young man, and unjust towards the able and conscientious managers of the Festspiele. Nevertheless, I should not have thought it necessary to join in the discussion, confident as I am that time will fully justify the high opinion Frau Wagner entertains of her son's abilities, had not my name been introduced in a manner that almost makes it look as if there were at least a latent opposition between the leading factors of Bayreuth and myself in respect to Herr Siegfried Wagner's participation in the artistic work. I beg permission to declare publicly, through the medium of your esteemed journal, that this is not the case. I was present at the rehearsals led by Herr Siegfried Wagner, and if his performance had been in any measure unsatisfactory I would not have failed, as one of the oldest friends of the family, to express my most decided opinion against his being intrusted with such a heavy responsibility. I have heard Herr Siegfried Wagner conduct, and I have seen him at work as stage-manager. In my humble opinion he is a competent, and even a remarkable leader, and he is a stage-manager of great promise."

THE special performances at Munich of operas by Wagner and Beethoven commenced on the 8th ult., at the Royal Theatre, and have attracted numerous visitors to the Bavarian capital. The following is the order of the remaining representations during the present month—viz., "Tannhäuser," on the 3rd, 17th, and 29th; "Lohengrin," on the 5th, 19th, and 26th; "Tristan und Isolde," on the

24th; "Rienzi," on the 8th; "Der fliegende Holländer," on the 10th; "Die Meistersinger," on the 12th; "Fidelio," preceded by "Die Ruinen von Athen," on the 15th and the 22nd inst. Performances of "Don Giovanni," in the original (Prague) version of the work, will also be given during this month at the small Residenz Theater.

THE North Staffordshire Musical Festival will be held at Hanley on October 29 and 30. The following works will be performed: "Hymn of Praise," Mendelssohn; "The Lord is King," Barnby; "Mount of Olives," Beethoven; "King Olaf," Edward Elgar (specially written); "The Spectre's Bride," Dvorák; "Choral Symphony," Beethoven. The artists engaged are Miss Ella Russell, Miss Medora Henson, Miss Marie Hooton, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Andrew Black, and Mr. Ffrangon-Davies. Mr. Willy Hess will be solo violinist, and Dr. Swinnerton Heap will be the conductor.

MR. G. F. GEAUSSANT has withdrawn from the position of Principal at the Hampstead Conservatoire, and that Institution will in future be directed by an Executive Council of prominent musicians. The members of the first Council are Mr. Frederic H. Cowen, Mr. Joseph Bennett, Mr. George Henschel, Mr. Julian Marshall, Professor Ebenezer Prout, Mr. G. F. Geauissant, and Mr. Arthur Blackwood (*ex-officio*). The new Council has made the following additions to the staff: Herr Wilhelmj (violin), Signor Franco Novara (singing), and Miss Cowen (elocution).

CANDIDATES for Fellowship of the Royal College of Organists are required to prepare for the January Examination the following three organ compositions, the selection to be made by the Examiners: Allegro (last movement) of Sonata, No. 6, Bach; Fugue in D minor, C. Steggall (No. 91. Novello's Original Compositions for the Organ); Introduction and Fugue in C sharp minor, S. S. Wesley (No. 9. Novello's Original Compositions, for the Organ by S. S. Wesley, as edited by Dr. G. M. Garrett).

MADAME ALBANI starts on an extended tour in Canada and the United States in October next, under the direction of Mr. N. Vert. She will be supported, amongst others, by Mr. Braxton Smith, Mr. Lemprière Pringle (Royal Carl Rosa Opera Company), Miss Beverley Robinson, and Miss Beatrice Langley (violin). The tour may possibly be extended to Australia. Madame Albani returns to England in April next.

MESSRS. SKEFFINGTON AND SON will publish this month a volume of "Fifty years' Reminiscences," by Signor Ardit, illustrated with photographs, autograph letters, &c., of nearly all the greatest composers and singers from Alboni, Sontag, Bosio, Viardot, Rossini, &c., to Patti, Albani, Tamagno, and Humperdinck. The book also contains personal reminiscences of Garibaldi, Cavour, and others.

THE Christmas term at the Royal Academy of Music will commence on the 28th inst., and that at the Royal College of Music and the Guildhall School of Music on the same date. Trinity College will re-open on October 1, and the Library at the Royal College of Organists will be open at the beginning of this month when the usual routine work will be resumed.

THE old "Greyhound Inn," near the Parish Church of Hendon, said to be nearly 300 years old, is now being pulled down. Tradition has it that Sterndale Bennett, in his early and struggling days, used frequently to visit this house and partake of a frugal repast after giving music lessons in the neighbourhood. The house will be rebuilt in conformity with modern requirements.

ON July 28 an Organ Recital was given in the Church of St. Nicholas Cole Abbey, by Mr. George T. Pinches (organist of St. Barnabas, Kentish Town). The programme included compositions by Mendelssohn, Widor, Guilmant, &c. Mr. J. Hamilton Haysman sang Gounod's "O Divine Redeemer" and Wagner's Preislied ("Die Meistersinger").

MR. JEAN DE RESZKE hopes to appear in London as *Siegfried* next season. He was present with his brother at the final cycle performances of the "Ring" at Bayreuth.

THE organ in the Temple Church is undergoing restoration and extensive renovation during the long vacation. Considerable improvements are being made, particularly in the mechanism. The entire work is being carried out by Messrs. Norman Brothers and Beard, of Norwich, under the immediate supervision of Dr. E. J. Hopkins.

THE next series of the Huddersfield Subscription Concerts will consist of thirteen Concerts and a Conversation. These will commence on the 22nd inst. and extend to March 23. The engagements include a number of popular artists, and the Concerts will, no doubt, meet with a large amount of support.

A VOLUME of "Reminiscences," by Mrs. Cowden-Clarke, shortly to be published by Mr. Fisher Unwin, should be of more than ordinary interest; and those who have read her "Recollections of Writers" will anticipate further pleasantly-told memories of Keats, Charles Lamb, Charles Dickens, and other celebrities of their day.

THE Nonconformist Choir Union offer the following prizes for short works to be performed next year at the Crystal Palace Festival: Five guineas for an anthem, five guineas for a secular piece, and one guinea for a hymn tune. Members of Nonconformist congregations only may compete.

MADAME MARIAN MCKENZIE is returning from her tour in Australia and expects to be in London by the 14th inst. Madame McKenzie, besides singing at a number of Concerts in Australia, has appeared at three Festivals—at Sydney, Melbourne, and Adelaide.

THE "Hymn of Praise" will be performed at the Promenade Concerts, Queen's Hall, on the 23rd inst., in honour of Her Majesty's happily prolonged reign. Vocalists: Madame Fanny Moody, Miss MacDougall, and Mr. Ben Davies.

THE Henry Smart, Goring Thomas, and John Thomas Welsh Scholarships (all tenable for three years) will be offered for competition at the Royal Academy of Music during the last week of this month.

MR. LASSALLE, it is said, is about to return to the scene of his operatic triumphs, and is pledged to Mr. Carvalho to appear at the Paris Opéra Comique in the "Flying Dutchman" next January.

SEÑOR SARASATE commences an extended tour of the provinces on October 23, accompanied by Dr. Otto Neitzel. He plays at the Crystal Palace Orchestral Concert on October 17.

HERR KAUFFMANN has again been engaged for the Bach Choir Festival at the Queen's Hall, and Herr Messchaert will sing in the "Passion" and miscellaneous selection.

MR. HENRY GADSBY is writing the music and choruses for the "Andromache" of Euripides. The English version is by Mr. Wilson, Mr. Chamberlain's private secretary.

HERR MOTTL has cancelled his autumn engagements in London, but will direct the Wagner Concerts at Queen's Hall next spring.

DR. RICHTER and his Orchestra start a tour of twelve Concerts in the larger cities, under Mr. N. Vert's direction, on October 20.

THE Masters at Eton College have recently placed a brass tablet in the ante-chapel in memory of the late Sir Joseph Barnby.

HERR MORITZ ROSENTHAL has signed a contract to give a hundred Recitals in the United States this winter.

THE Italian composer, Giordano Umberto, is writing an opera on Sardou's popular play "Fédora."

MDLLE. KLEEBOERG will visit London and the provinces during November and December.

THERE will be a day's Musical Festival at Tewkesbury on the 24th inst.

THE Meister Glee Singers start upon a tour of six weeks on October 5.

## OBITUARY.

THE death is announced, on the 19th ult., at Baltimore, of **FREDERICK WILLIAM NICHOLLS CROUCH**, the composer of "Kathleen Mavourneen," in his eighty-ninth year. His career was a chequered one. Born in London in 1808, at Warren Street, St. Pancras, the son of a violinist, he played the violoncello at the old Coburg Theatre when only nine years of age, afterwards becoming a chorister at St. Paul's Cathedral, and for a short period a pupil at the Royal Academy of Music, with Macfarren and Sterndale Bennett as fellow-students. After having been for some time a violoncellist in the opera orchestra at the King's Theatre, Haymarket, he tired of his profession and accepted the post of traveller to a firm of metal brokers. It was while in this occupation that he composed "Kathleen Mavourneen," to Mrs. Crawford's poem, a song which gained an enormous popularity, but brought very little material benefit to its composer. Crouch was, however, soon after appointed musical editor to the publishing house of D'Almaine, for whom he wrote many other songs, some of which have been extremely popular in their day. In 1849 Crouch went to the United States, where he established himself as a conductor and teacher; but his affairs did not greatly prosper, and for some years past he had been living in very reduced circumstances in Baltimore. His reminiscences, published some years since in an American journal, are very curious reading.

**MR. GEORGE MAIDWELL HOLDICH**, the well-known organ-builder, died on July 30, at Forest Hill, London, in his eightieth year. He has constructed many excellent organs, amongst them those at Lichfield Cathedral, Croydon and Islington Parish Churches, the English Church at Jerusalem, and others. He was the son of the Rev. Thomas Holdich, for many years Rector of Maidwell in Northamptonshire, where he was born in 1816, and was educated at Uppingham, afterwards studying for the musical profession. His mechanical bias, however, prevailing, he devoted himself to the studying of organ constructing and eventually established himself as an organ-builder in Greek Street, Soho, whence, with a growing business, he subsequently removed to Judd Place, Euston Road, and finally to Liverpool Road, Islington. Some three years ago he retired, and the business passed into the hands of Mr. Eustace Ingram. Mr. Holdich was the inventor of the octave coupler, named by him the "Di-Octon," and was also for many years organist of the Parish Church, Croydon.

**MR. JOHN PRIDHAM**, who in the course of a long professional life enjoyed a well-merited popularity as a composer, died last month at Taunton, in his seventy-eighth year. He was a pupil at the Royal Academy of Music, and when a young man frequently played before the Queen and the Prince Consort. His compositions are numerous, including many orchestral pieces, notably the "Battle March of Delhi," the copyright whereof was but recently re-sold for several thousand pounds. His "Sabbath Recreation" series has enjoyed considerable popularity.

**HERR LEO FELD**, the well-known orchestral conductor, died, at the early age of thirty-eight, on July 23, at Berlin, whither he had gone to undergo an operation. The deceased was a native of Posen, and studied at Berlin under Kullak and Heinrich Dorn. After filling various minor conductorships, including those at the Theatres of Stettin and Bremen, he was appointed capellmeister, in 1885, at the Hamburg Opera, where his considerable experience, amongst others also as a conductor of Wagnerian works, was mainly gained. Seven years later, in 1892, he came to England, where he was engaged by the late Sir Augustus Harris, and repeatedly occupied the post of conductor at Covent Garden and Drury Lane, and was also engaged in a similar capacity with the Royal Carl Rosa Opera Company. His idealism and sterling qualities as a musician gained him the esteem of the profession, and his personal amiability won him many friends.

**VICTOR FREIHERR VON ROKITANSKY**, the famous Viennese vocal teacher, brother of the distinguished basso at the Imperial Opera, died in the Austrian capital on July 17, in his sixty-first year. He was the scion of an aristocratic

and gifted Hungarian family, his father, Baron Carl Rokitansky, having been an eminent surgeon and professor at the Viennese University. Gifted with an excellent tenor voice, Victor first studied with his mother, herself an accomplished singer, and afterwards under Pantaleoni, at Bologna, with the idea of entering upon an operatic career. This purpose, however, was effectually frustrated by persistent stage-fright, which he was unable to conquer, and after a few otherwise most promising efforts on the lyrical stage, he settled down as a teacher. He held a professorship at the Viennese Conservatorium for nine years, which established his reputation as a most brilliant and successful teacher, and at the end of that period instituted an academy of his own in the capital, which has been frequented by numberless pupils, chiefly of the aristocratic order, including members of the Imperial family. Baron Victor Rokitansky has published a number of sacred compositions and songs, and is also the author of an interesting volume, "Ueber Sängen und Singen," reviewed some few years since in THE MUSICAL TIMES.

The well known French organist and composer, **THÉODORE CÉSAR SALOMÉ**, died recently at Paris, in his sixty-third year. He was born in Paris on January 20, 1834, and studied with distinction at the Conservatoire, where he was a pupil of Bazin and Ambrose Thomas, gaining a second grand Prix de Rome in 1861. He held the position of second organist at the Church of La Trinité, where he usually presided at the small organ, for many years past, in conjunction with M. A. Guilmant, the principal organist. Among his compositions are a Symphony and a number of pieces for the organ, which are greatly esteemed by organists in this country.

**DR. SELMAR BAGGE**, director of the Musik-Schule at Båle, composer and musical author, died in that town on July 17. He was born at Coburg, in 1823, and studied music at the Prague Conservatorium. In 1851 he obtained a professorship at the Viennese Conservatorium, and five years later accepted a similar position at that of Leipzig. Upon the foundation of the Båle Musik-Schule he was appointed director of that institution, which, by his zeal and ability, has been raised to a leading and flourishing position. At one time editor of the Leipzig *Allgemeine Musik-Zeitung*, Dr. Bagge also edited for a number of years past the *Schweizer Sängerverein*.

The death occurred, on July 18, at Oranienstein, where he had for some years past lived in retirement, of **C. A. HASSLER**, the former musical director of the famous Francke Institution, of Halle. He had held this important position for many years, as also that of cantor and choirmaster at the Markt Kirche, in Halle. He was the founder and zealous director for a long period of the "Hassler'sche Gesangverein," and his beneficial influence upon the musical life of Halle generally has been most marked. He had attained his seventy-first year.

The well-known organ virtuoso, **CARL ARMBRUST**, of Hamburg, died on July 22, suddenly, while on a journey, at Hanover. He occupied, for a number of years, the post of organist at St. Peter's Church, in Hamburg, and as a master of his instrument enjoyed a European reputation, he having also repeatedly visited this country. The deceased, who wielded an able critical pen, was the musical editor of the *Hamburger Fremdenblatt*.

The death is announced, on July 19, at Padua, of **ACHILLE GRAFFIGNA**, well-known in his day as an operatic composer and conductor, aged eighty. Born at San Martino dall'Argine, in 1816, he was a pupil at the Milan Conservatorio, and at the age of eighteen became conductor at the theatre in Cagliari. For a period of some forty years he continued to occupy conductorships in various parts of Italy, while producing a number of operas, with, however, but little success, amongst them "Eleonora," "Mignon e Fanfan," "La Conquista di Granata" (favourably received at La Scala in 1839), "Mandragola" (produced in 1888 at Turin), and many others. He was also vain enough to compose over again the libretto to Rossini's "Il Barbiere," which, however, was rather coldly received on its production, in 1879, at Padua. Graffigna has lived in the latter town for many years past, where he was much esteemed as a professor of the *bel canto*.



LUTHER WHITING MASON, the author of an excellent system of school-singing, adopted in many parts of the United States, died at Boston on July 4, at the age of sixty-eight. He was a native of that town, and a descendant of Captain Hugh Mason, who emigrated to Watertown, Boston, in 1636, and was chief in command in the defence of Boston against the Indians. Mason educated himself in music, vocal and instrumental, and from an early period in his career occupied the post of music teacher in various parts of the States. He was the author of "The National Music Course," published at Boston, and under the auspices of the Japanese Government he introduced European music and notation into Japan, with such effect that, within three years, over 40,000 teachers are said to have been engaged there in instructing according to his system. He visited Europe several times for the purpose of studying the methods of school-singing adopted in the different countries, and a German edition of his system has been published by Messrs. Breitkopf and Härtel, under the title of "Neue Gesangsschule."

The DOWAGER LADY TENNYSON, who died on the 10th ult., at Aldworth, Haslemere, was an accomplished musician, and composed the music for some of her husband's poems, including the patriotic verses "Hands all round." Lady Tennyson also wrote the music for the anthem at the late Laureate's funeral, set to twelve lines, written by the Poet shortly before his death, and subsequently published as "The Silent Voices." The setting in question was harmonised by Professor Bridge for four-part chorus, with organ accompaniment.

We have also to record the following deaths:—

On July 14, at Bautzen, ERNST WILHELM SIMMANK, cantor of St. Mary's and organist of St. Peter's churches, aged fifty-nine.

On July 18, at Berlin, Professor ADOLPH GEYER, highly esteemed vocal teacher, formerly excellent oratorio singer, aged sixty-seven.

On July 19, at Darmstadt, WILHELM DORNEWASS, for nearly forty years ballet-master at the Hof-Theater, at an advanced age.

On July 22, at Paris, M. ROSINSKY, operatic impresario.

Recently, at Brussels, A. J. DEPPE, aged seventy-one, distinguished bass-tuba player of the Théâtre de la Monnaie and the Conservatoire.

On July 29, at Ringsheim, ROBERT WEBER, bandmaster, inventor of the shallow military drum in use in the German army.

On July 29, aged fifty-five, Mr. JAMES TURPIN, the much-esteemed organist, brother of Dr. E. H. Turpin. He had suffered from paralysis for several years.

On July 31, at Kempten (Bavaria), HEINRICH KOHN, military bandmaster, highly popular in Germany and Austria.

On the 2nd ult., at Chatou, M. ROGER, once celebrated operetta singer.

Recently, at Paris, EMMANUEL ORENTIN DOUEN, French Protestant pastor, author of the much-valued work, "Clément Marot et le Psautier Huguenot," aged sixty-six.

On the 5th ult., at Paris, Madame CÉCILE DERHEIMER, née Messie, at one time celebrated in Paris salons as a soprano singer, talented composer of Masses and music for the organ, her first Mass being performed when she was but nine years of age.

On the 8th ult., at Orsay, at a greatly advanced age, Madame CAMILLE SELDEN, a friend of Heinrich Heine, author of an "Etude sur Mendelssohn" and some novels in which music enters largely.

Recently, at Berlin, Frau CHARLOTTE ZEIDLER, pianist and teacher, aged eighty-two.

On the 6th ult., at Sondershausen, Ober-Amtmann ROBERT RIEMANN, father of Dr. Hugo Riemann, excellent musician, composer of a grand opera, "Bianca Siffredi," and other works, aged seventy-three.

On the 6th ult., at Paris, HIPPOLYTE LIONNET, formerly enormously popular and charitable concert-singer, in inseparable association with his brother Anatole, whose death was recorded in our last number.

## CORRESPONDENCE.

### SOME NEW CHROMATIC HARMONIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In my original letter under the above title I attempted to show that musical theory would be simplified by discarding the term "augmented sixth," classing among chromatic minor sevenths the two chords to which it is applied. Mr. H. J. Wrightson and Mr. George Middleton each advance the same argument to justify the retention of the old term—namely, that when the chord resolves chromatically there is a tendency to play the rising dissonance slightly sharper (*very* slightly, they admit) than the falling dissonance when the chord induces a modulation. This is an unfortunate argument for anyone to bring forward who objects to reform, for if logically followed out it would lead to immensely more reform in the direction of complexity than I have suggested in the direction of simplicity. Fancy having two distinct names for every two chords that differ, however slightly, when played in strictly true intonation! Nor must it be forgotten that the dissonance in the "augmented sixth" sometimes descends to form the dissonance in the dominant seventh of the original key, and here there is no tendency to sharpen it. Consequently, according to my critics, the chord should sometimes be called a "minor seventh" even when it resolves chromatically (or would they propose to give it a third name in this case?) Similarly with each of the remaining nine chords of the minor seventh containing a note chromatic to the preceding key. If the threatened modulation takes place the chord must be called a "minor seventh"; if the resolution be chromatic the chord is an "augmented sixth" when the dissonance rises and a "minor seventh" (unless some third name be found for it) when the dissonance falls.

And if we are to consider the niceties of true intonation in naming our chords, we are bound to do likewise in naming the notes of the scale: we should thus, for instance, have to give two names to what we now call the supertonic, one when it harmonises with the subdominant and superdominant, and the other when it forms part of a dominant chord, its true intonation being a trifle sharper in the latter case. It will be seen, then, that the doctrine implied by Mr. Wrightson and Mr. Middleton involves a very considerable addition to the difficulties with which the teacher and student of harmony have at present to contend, while it fails to be of the slightest practical service.

Yours respectfully,

W. F. DUNTON.

21, Newington Crescent,  
August 10, 1896.

[This correspondence must now cease.—ED. M.T.]

ERRATA.—In the second paragraph of Mr. H. J. Wrightson's letter in our last issue occur two misprints: "19 : 120" should of course be "119 : 120," and "3823" should be "3825."—[ED. M.T.]

### MINOR HARMONICS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It seems to me that there exists between the major and minor common chords a certain mathematical symmetry which has not hitherto been pointed out, and which will interest at least some theorists among your readers.

The major triad, by reason of the supposed greater simplicity of its vibration-ratios, its more perfect finality, and, above all (in modern times), because Nature herself produces this chord, has for centuries enjoyed a certain supremacy over all other chords, the minor triad included. This supremacy I do not wish to disturb; still, I think it may be well to reconsider its mathematical basis.



The Musical Times,

# The Fairy Queene.

September 1, 1896.

## MADRIGAL FOR FOUR VOICES.

Words Anonymous (16th Century).

Composed by ALEXANDRA THOMSON, A.R.C.M.  
(OP. 12, No. 1.)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

*Allegretto scherzando.*

**SOPRANO.** *mf* Come, fol - low, fol - low me, You fai - ry elves that

**ALTO.** *mf* Come, fol - low, fol - low me, fol - low me, You fai - ry elves that

**TENOR.** *mf* Fol - low, fol - low me, fol - low me, You . . fai - ry

**BASS.** *mf* Fol - low me,

**PIANO.** *mf* *Allegretto scherzando.*

be; Which cir - cle on the greene, Come, fol - low Mab your Queene. Queene. *1st time. 2nd time.*

be; fol - low me, Which cir - cle on the greene, Come, fol - low Mab your Queene. Queene.

elves that be; Which cir - cle on the greene, Come, fol - low Mab your Queene. Queene.

fol - low me, Which cir - cle on the greene, Come, fol - low Mab your Queene. Queene. *1st time. 2nd time.*

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The Musical Times, No. 643.

Hand in hand let's dance a - rounde, For this place is fai - ry grounde,

Hand in hand let's dance a - rounde, For this place is fai - ry

Hand in hand let's dance a - rounde, . . For this place is fai - ry grounde,

Hand in hand let's dance a - rounde, For this place is fai - ry

*p*

*cres.* *f* *dim.* *p* *3/4*  
Hand in hand let's dance a - rounde, For this place is fai - ry . . grounde.

*cres.* *f* *dim.* *p* *3/4*  
grounde, for this place is fai - ry grounde.

*cres.* *f* *dim.* *p* *3/4*  
for this place, this place is fai - ry . . grounde.

*cres.* *f* *dim.* *p* *3/4*  
grounde, for this place is fai - ry grounde, is fai - ry grounde.

*cres.* *dim.* *p* *3/4*

*Andante.*  
*molto legato.*

*p* *molto legato.*

When mor - tals are . . at rest . . . And snor - ing in . . their nest, . . .

*p* *molto legato.*

When mor - tals are . . at rest . . . And snor - ing in their

*p* *molto legato.*

When mor - tals are at rest . . . And snor - ing in . . their

*p* *molto legato.*

When mor - tals are at rest And snor - ing in . . their nest, . .

*Andante.*  
*p molto legato.*





glide, O-ver ta- bles, stools, and shelves We trip it with our fai- ry elves, we  
 glide, O-ver ta- bles, stools, and shelves We trip it with our fai- ry elves, we  
 glide, O-ver ta- bles, stools, and shelves We trip it with our fai- ry elves, we  
 we do glide, O-ver ta- bles, stools, and shelves We trip it with our

trip it with our fai- ry elves, we trip it with our fai- ry elves. Up-  
 trip it with our fai- ry elves, our fai- ry elves.  
 trip . . . it, we trip it with our fai- ry elves, our fai- ry elves.  
 fai- ry elves, we trip it with our fai- ry, fai- ry elves.

- on a mushroome's head Our ta- ble-cloth we spread, A grain of rye or wheat Is  
 A grain of rye or wheat Is man- chet  
 Up- on a mushroome's head Our ta- ble-cloth we spread,  
 A grain of rye or wheat . . Is man- chet

man-chet which we eat; Pearl-y drops of dew we drink, pearl-y drops of dew we drink, pearl-y  
 which we eat; Pearl-y drops  
 which we eat; Pearl-y drops of dew we drink In  
 which we eat; Pearl-y drops of dew In

drops of dew we drink In a-corn cups, in a-corn  
 of dew we drink In a-corn cups  
 a-corn cups, in a-corn cups, in a-corn cups, in a-corn  
 a-corn cups filled, filled,  
 filled, filled,

cups filled to the brink. On tops of dew-ie grasse, So nim-bly do we passe, The  
 filled to the brink. On tops of dew-ie grasse, dew-ie grasse, So nim-bly do we passe, do we passe, The  
 cups filled to the brink. On tops of dew-ie grasse, dew-ie grasse, So nim-bly do we passe, do we passe, The  
 filled to the brink. Dew-ie grasse, nimbly passe, The

young and ten - der stalk Ne'er bends when we do walk, Yet in the morning may be  
 young and ten - der stalk Ne'er bends when we do walk, Yet  
 young and ten - der stalk Ne'er bends when we do walk, Yet in the morning may be  
 young and ten - der stalk Ne'er bends when we do walk, Yet

seen Where we the night be-fore have been, Yet in the morn-ing may be  
 in the morning may be seen Where we the night be-fore have been,  
 seen Where we the night be-fore have been, where we  
 in the morning may be seen Where we the night be-fore have been, where

seen Where we the night be-fore have been, where we the night be-fore have been.  
 the night be-fore have been, the night be-fore have been.  
 the night be-fore have been, where we the night be-fore have been.  
 we the night before have been, have been, the night be-fore have been.



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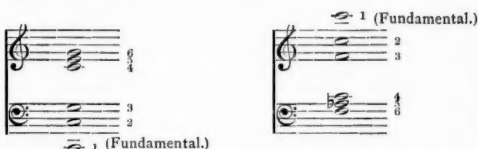
The *minor triad*, on the other hand, has proved a *crux* to various classes of musicians, from Palestrina and his contemporaries, who refused to use it as a final chord, to the Day-Macfarren theorists, who find it impossible to give to this chord, in their system, a place at all befitting its dignity. By some theorists its minor third has been treated as the "nineteenth harmonic," and itself, therefore, as a complicated discord; while others, of high authority, hold that the minor scale and chords are formed by an "arbitrary" flattening of the third and sixth of the all-absorbing major scale.

And now, in what consists the mathematical symmetry which I wish to show between the two chords? It is this:

If we consider the vibration-ratios of the notes which make up the two chords, we find that the major triad is to the minor triad as the arithmetical series 1, 2, 3 . . . 6 is to the corresponding harmonic series 1,  $\frac{1}{2}$ ,  $\frac{1}{3}$  . . .  $\frac{1}{6}$ .

We may perhaps state the same fact in a more tangible shape if we consider the ratios, not of vibrations, but of lengths on the monochord. The above statement is, then, in form, exactly reversed. We get the *major triad*, as is well known, by taking a fundamental length, and then successively *dividing* it by 2, 3 . . . 6; the *minor triad* we may obtain by taking any small length for our fundamental, and *multiplying* it successively by 2, 3 . . . 6.

The notes obtained in each case are shown by the following figure—I use C as fundamental:



I may add that the addition of the next note (D) in the minor series gives a beautiful chord of the seventh on the minor supertonic (D)—perhaps more correctly styled chord of the minor ninth and eleventh on the dominant (G).

Yours, &c.,

CHARLES RAYMOND-BARKER, S.J.

St. Aidan's College, Grahamstown,  
Cape Colony, July 11, 1896.

#### ST. MICHAEL'S COLLEGE, TENBURY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Friends of Sir Frederick Ouseley will appreciate your kindly article on Mr. Joyce's interesting book. I write to correct an impression which is by no means uncommon (p. 443, paragraph 2), that the foundation of St. Michael's was a purely musical one. Sir Frederick's desire was to train up boys for Holy Orders and other offices in the Church by a sound public school preparatory education, who would add to this ordinary course such a knowledge of church music as would extend the use of choral service on intelligent lines and improve the tone of church music throughout the land. That St. Michael's has succeeded in this, its object, a long list of well-known names will testify, as well as a number of lesser lights who have turned their musical knowledge to the great advantage of the Church. The present Warden could supply a goodly list of such members of the College, and its object is still kept in view by those who are responsible for its maintenance.—Yours, &c.,

SOCIUS STI. MICHAELIS.

[The paragraph in question was not intended to convey the meaning your correspondent attributes to it; but, if the impression is general that St. Michael's is a purely musical foundation, it is important that the public should be set right on the point. The fact, however, remains, that a broad and comprehensive view of the art of music, especially of church music, is indispensable in these days to those who take Holy Orders.—THE REVIEWER.]

#### TO CORRESPONDENTS.

\*.\* Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CHIGWELL.—Speech-day at the Grammar School included a Concert, at which a good selection of part-songs, &c., was well given by the school choir, under the direction of Mr. Henry Riding, who also wrote incidental music for the Greek play performed on the same day.

DURBAN, NATAL.—The Musical Association held its first musical Festival on July 15, 17, and 18, on which dates the following works were performed: Macfarren's "May Day," Mendelssohn's 42nd Psalm, Haydn's "Creation," German's "Richard III." Overture, part of No. 1 Symphony (Beethoven), Sullivan's Graceful Dance from "Henry VIII.," and a Suite, "Scenes of Childhood," written especially for the Festival by Mr. C. Hoby. This work was so well received that it was repeated at a later Concert. The soloists engaged were Miss Scriviner, Miss Florence Stoward, Mr. G. C. Macfarlane (tenor), Mr. F. Woods (bass), Signor Rotondo (violinello), Mr. Roger Aschem (pianoforte), and Mr. R. H. Macdonald (Borough organist), conductor. The orchestra and chorus numbered about 200. Altogether the Festival was a great success.

HANDSWORTH.—At the Patronal Festival held at St. James's Church, on July 25, C. Lee Williams's Dedication cantata was sung as the anthem by the combined choirs of St. James's and St. Michael's. The bass solo was taken by Mr. Challens, of St. James's choir. Mr. W. Terence Jenkins, organist of St. Michael's, accompanied on the organ, and Mr. Richard Richards, organist of St. James's, conducted. The Canticles were sung to Tours in F.

LLANDAFF.—The choristers of the Monmouthshire Division of the Llandaff Diocesan Church Choral Association celebrated their Festival on July 23 in the Cathedral. Some 700 singers were present. The anthem was Dr. Garrett's "In humble faith and holy love," the quartet in which was sung by Miss Day, and Messrs. Chappel, Fothergill, and Miller. Mr. Richard Seaton conducted, and Mr. G. G. Beale presided at the organ.

NEWCASTLE EMLYN.—The chief prize for choral singing at the Eisteddfod, which was held on July 30, was won by the Llanpumpaint choir, comprising 140 voices, conducted by Mr. D. Evans. The other competing bodies were the Builth (120 members), conductor, Mr. A. P. Morgan; and the Mountain Ash singers, 150 in number, under the direction of Mr. Hugh Ellis. The adjudicators were Dr. Rogers and Mr. David Jenkins. The prize for the best male-voice party was secured by the Ferndale vocalists, conducted by Mr. Gwilym Jones.

NEWMARKET.—An attractive Organ Recital was given on the 2nd ult., by Mr. J. F. Hindell, in St. Mary's Church. Two vocal excerpts were respectively sung by Mrs. Inrie and Mr. J. F. Hindell.

NORWICH.—The distribution of awards to the successful students of the Norfolk and Norwich School of Music took place on July 31 at the Institution. The presentations



were made by the Mayor of Norwich, who, in a short speech, congratulated the directors on the success of the school, which was only established in March, 1895. Since that date its pupils have increased from thirteen to 120. The rest of the evening was occupied by the performances of the students, which reflected much credit on the professors of the Institution.

**OLDHAM**—An excellent programme of Chamber music was successfully given by the students of the Oldham College of Music—now a thriving institution. The novelty of the evening, on July 29, was a set of charming little pianoforte pieces by Edmondstone Duncan, entitled "Happy Thoughts," which were cleverly rendered by Miss Heywood, a young player of conspicuous ability. Several songs—well-contrasted and appropriate—were ably interpreted by Miss Prestwich, Miss Cunliffe, and Messrs. Stewart and Harrison. One of the best performances, however, was Mr. Phillip Ashworth's violin solo—Papini's Romance in F. Good progress is reported in all departments of the College work.

**ST. DAVID'S**—A very successful Eisteddfod was held in the ancient and historic Bishop's Palace on the 18th ult., its special object being to raise funds for transforming the Town Hall into an intermediate school. The chief event was the singing, by three choirs, respectively from Fishguard, St. David's, and Haverfordwest, of Mendelssohn's "Be not afraid." The prize was awarded to the last-named, but the adjudicator, Mr. David Jenkins, highly praised the singing of the three bodies.

**WORCESTER**—The fine new organ, erected in the Cathedral by the Hope-Jones Electric Organ Company at a cost of £3,000, was formally opened at a special dedicatory service on July 28. An Organ Recital was subsequently given by Dr. A. L. Peace, organist of Glasgow Cathedral, by whom the magnificent tone and remarkable resources of the instrument were advantageously displayed. The organ is divided into three portions and placed part against the South wall of the South transept and part on either side of the choir, the whole being controlled from a small electric console placed inside the screen just West of the choir stalls. The new organ is fitted with all Mr. Hope-Jones's latest electrical improvements, together with pipes constructed on an entirely new plan invented by him and furnishing tones of greater power and dignity than any hitherto known. The arrangement of the organ permits a view of the Norman arch between the transept and St. John's Chapel, which was hidden from sight by the previous instrument. Clergy, organists, and others interested have been allowed to hear and play upon the new electric organ during the whole of last month (Sundays excepted), and will be permitted to do so up to Saturday, the 5th inst., inclusive.—Much mutual congratulation prevailed at the annual meeting of the Festival Choral Society, which was held on the 6th ult., at the Chapter House, under the presidency of the Dean, Dr. Forrest. Mr. J. W. Somerton, the acting secretary, stated in his report that the past season had been the most successful in the history of the Society. For the forthcoming Festival Mr. Hugh Blair was elected hon. conductor; Mr. C. Mason, hon. organist; and Mr. Elgar, principal violin. At the close of the business proceedings the Dean, on behalf of the choral and orchestral societies, presented Mr. E. R. Bowen with an aneroid barometer and some plate, on the occasion of his recent marriage and in recognition of his services during the past six years as librarian.

**WRINGTON**—The Chew Magna Decanal Choral Society celebrated, on the 5th ult., its annual Festival at the Parish Church of All Saints'. The united choirs, consisting of about 170 singers, came from St. John's, Clevedon, Barrow Gurney, Leighwoods, Flax Bourton, Nempnett, Wrington, Winford, and Walton. The Canticles were sung to a setting by G. M. Garrett, and the anthem was "I will magnify Thee, O God, my King," by J. Baptiste Calkin. At the conclusion the Rev. H. H. Woodward's setting of the Te Deum in E flat and Stainer's Sevenfold Amen were sung. The rendering of the music reflected much credit on Mr. J. W. Lawson, who conducted, and Mr. Winter skilfully presided at the organ.

**CHOIR APPOINTMENT**.—Mr. Arthur Yates (Alto), to St. Peter's (Episcopal) Chapel, Vere Street, Cavendish Square.

**ORGAN APPOINTMENTS**.—Mr. E. W. Rickett, to the Parish Church of St. Mary the Virgin, Acock's Green, Birmingham.—Mr. C. P. Landi, Organist and Choirmaster to St. Mary's College, Woolhampton, Reading.—Mr. Edward C. Allen, Organist, Choirmaster, and Director of Music, Thanet College, Margate.—Mr. H. W. Hickin, Organist and Choirmaster to the Parish Church, Walton-on-the-Naze, Essex.—Mr. Charles H. W. Hickin, Organist and Choirmaster to St. Jude's Church, East Brixton.

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## THE TIMES.

A special attraction of the concert was the first performance, under the composer's direction, of a new Suite of "Four English Dances," by Mr. F. H. Cowen, a work no less effective and graceful than the Suite given last week at the Philharmonic. The opening movement, a "Stately Dance," is exceedingly characteristic and original; the second, a "Rustic Dance," has, among prominent parts for wood-wind instruments, a delightful flourish for oboe; the succeeding "Graceful Dance," though a good deal like several other compositions of Mr. Cowen, prepares well for the final "Country Dance," a most attractive measure.

## DAILY TELEGRAPH.

These pieces, written for the most part "in the old style," are agreeable examples of a composer who is never at fault when he sets himself to charm by simple and graceful means. Orchestral societies desiring to cultivate works that are not too heavily strewn with stumbling-blocks cannot do better than make the acquaintance of this pleasing little Suite.

## STANDARD.

A feature of the evening was the first performance of Four English Dances, written for orchestra by Mr. F. H. Cowen. These are respectively named "Stately Dance," "Rustic Dance," "Graceful Dance," and "Country Dance," names which well describe their several characters. As may be imagined, they are all scored in a most picturesque manner. They were excellently played under the direction of the composer, and the double recall he received to the platform testified to the pleasure his work had afforded the audience.

## DAILY NEWS.

These brief, but highly effective, pieces avowedly imitate the old style, and they are entitled respectively a "stately" dance, a "rustic" dance—very quaint and pretty, and not without its traces of humour—a graceful, and a country dance. The composer, who conducted, was recalled to the platform, and his new Suite will beyond much question be heard of again.

## MORNING POST.

Additional interest was imparted to the programme by its inclusion of "Four English Dances" for orchestra, by Mr. F. H. Cowen, which were heard on this occasion for the first time. These are attractive imitations of the forms in which our forefathers took delight. They are all most effectively scored, and are of that graceful and refined character which is expected in works by this gifted writer. They were warmly received, and doubtless will be often heard at the concerts of amateur orchestral societies, for which they are very suitable.

## GLOBE.

An orchestral concert, under Mr. Cowen, was given last night at the St. James's Hall. Four charming English Dances in the old style, by Mr. Cowen, were performed for the first time, and achieved an undoubted success.

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